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A MANUAL FOR WRITERS

COVERING THE NEEDS OF AUTHORS FOR
INFORMATION ON RULES OF WRITING
AND PRACTICES IN PRINTING

BY

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PREFACE

The *Manual of Style* of the University of Chicago Press, originally published as a guide for printers, proof-readers, and copy-editors, was soon found to be so useful to writers for the press, secretaries, stenographers, typists, and all other classes of persons interested in writing, that the demand for it became very great, and the volume has passed through three editions, each more voluminous than the preceding. Several of its chapters, however, though of prime interest to printers, are of comparatively slight value to writers. The present volume has, therefore, been prepared with the intention of supplying their special needs.

It is based upon standard authorities, supplemented by observation of recent practices and tendencies among scholars and careful writers. Upon many points reputable usage is, of course, divided; but for practical purposes every newspaper office, every printing-house, has to make a choice and establish a uniform rule in its practice. For the same reasons the same policy is adopted here. The present volume, it is believed, would lose much of its value if it gave all allowable forms and practices instead of giving in each case a single standard form or practice.

A single small volume cannot contain solutions of all the problems which may confront a writer; but the

authors venture to hope that few matters of importance have been neglected and that this volume will be of service to writers of all classes.

Acknowledgment is made of the assistance received from Mr. A. C. McFarland, general superintendent of the University of Chicago Press, who contributed the material for chap. ix. The authors are also indebted to Mrs. C. N. Shup for helpful suggestions and very careful reading of the proofs.

The standard textbooks and authorities on the subjects covered by this work are too numerous to mention in detail. The authors can express their obligation to these only in a general manner.

J. M. M.
J. A. P.

September 1, 1913

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CHAPTER I

ENGLISH COMPOSITION

I. WRITING A CRAFT AND AN ART

The ability to write well cannot be improvised, nor can any treatise or teacher provide an emergency recipe which will enable its possessor to dispense with long and more or less laborious preparation. Like wood-carving, pottery, architecture, and a dozen other forms of work, writing is primarily a craft, with the capacity of being transformed into an art. It is a craft when practiced for the uses of daily life by persons of ordinary endowments; it is transformed into an art when to excellence of craftsmanship is added the formative principle that differentiates an art from a craft.

The art of writing, like the other arts, cannot be taught. Art is incommunicable. The craft of writing, like the other crafts, can be learned, and since the process of learning can be hastened and made easier by suggestion, criticism, and direction, we may fairly say, as we say in all similar cases, that it can be taught. We shall, therefore, in what follows, deal with writing solely as a craft. Wherever there is an adequate basis of craftsmanship, art can find or create its own instruments and methods.

1. The craft can be learned by anyone.—The number of persons who cannot under favorable conditions

learn any craft is so small as to be negligible. Indeed the success of William Morris and others in developing any and every chance comes into a skilful artisan in crafts so dependent upon technical excellence as to rank among the industrial arts, and the general experience of mankind in the transmission of a craft or industrial art through many generations of a single family, prove that, although capacities differ widely, some capacity for any and every craft may be assumed for every normal human being. The craft of writing is no exception to this general rule. Anyone who is willing to take the trouble to do so can acquire it.

The fundamental requirement for the rapid and effective learning of every craft is active effort on the part of the learner. In a certain sense nothing can be taught—no process, no craft, no science—all must be learned. The simplest physical processes, such as walking, cannot be taught; as long as the pupil refuses to participate in the process, refuses to make the effort to walk, instruction is futile. The crafts and the sciences are even more dependent upon the participation of the learner, because in them the elements of physical and mental action are more complicated and more highly organized.

2. Unconscious training.—There are, to be sure, some crafts—and writing is one of them—which seem to be acquired by certain persons without effort and without any apprenticeship. But in every such case, it will be found upon investigation that the craft involves

only special applications of physical control or mental processes which have been acquired by adequate practice in other forms of activity. No man ever wrote well unless he either had actively tried to learn to write or had already practiced in some other form the mental operations essential to good writing.

The whole world is in a sense a school for writers, and life gives daily instruction in the craft to all who will listen and practice. The use of language and the organization of thought—the only fundamentals of the craft—are taught daily. Every new object or idea named in our hearing offers an increase in vocabulary, every well-phrased sentence is a lesson in synonyms, in grammar, and in style; from infancy onward we receive lessons in clearness, in coherence, in unity, in emphasis; and almost every conversation contains some rhetorical device or figure. Since writing is only talk set down on paper, and even the best and most artistic writing merely a sublimate of the best talk, it is almost inevitable that anyone who has associated from infancy with cultivated and intelligent people will have had such a training in language and in clear and orderly thinking as will enable him to write decently without specific training in writing. The word “composition” includes the organization and expression of thought both orally and in writing, and emphasizes the important fact that the two are one.

3. Special training usually necessary.—Why then are there so many persons who talk incomparably better

than they write, and some who, though they talk easily, are helpless and aghast when they are compelled to write? There are doubtless many causes which singly or in combination account for these facts. Only a few of them can be discussed here in detail.

In some cases, perhaps, the fancied superiority of a brilliant talker's conversation to his writing is merely illusory. His talk, if critically considered, would be found to have the same defects as his writing. His success would be found to depend upon the low standards of criticism applied to conversation, upon that relaxed mood of society which accepts mere readiness in retort, quickness with a petrified commonplace, as the equivalent of wit, and which sometimes confuses the bright swiftness of high physical vitality with intellectual brilliance.

But we all know instances in which the superiority of the conversation to the writing is not illusory. There are men and women whose conversation is interesting, brilliant, fascinating, with flashes of wisdom or profound suggestiveness, and whose writing is a web of the commonplace, shot through with strands of dulness. The differential cause in such cases lies usually in the temperament. These persons either have what psychologists call "short reaction times," or they possess torpid minds which develop their full speed and power only under strong stimulants, such as the excitement of battling wits or the visible presence of a gallery of possible admirers. Habit, too, may claim its part in the cause. Just as many writers can think only with a pen

in hand, and many orators can compose their eloquent periods only when they stand and see, or fancy they see, an audience before them, so also many brilliant conversationalists need the familiar conditions of conversation to set their intellectual machinery in operation. Self-consciousness, also, is a factor of no mean importance in some cases and often co-operates with habit or the lack of it. Self-consciousness, like any other distraction of attention from the main activity, may withdraw from that activity much or nearly all of one's mental power.

An entirely different class of persons who speak well but write badly includes those who have not practiced writing often enough to become accustomed to the mechanical act of writing. In their distress there are two main factors. In the first place, the mental power available for thinking is diminished by the amount drawn off to the instrument and the act of writing and to self-conscious observation of their unsatisfactory mental processes. In the second place, writing is necessarily a slower mode of expression than speech, and such persons have not yet learned to think in the *tempo* of writing, to dwell on a thought long enough to set it down and then proceed to the next without losing the impetus of continuous thinking. This class is very numerous. The remedy for the condition obviously is persistent practice in writing.

Many individuals in both these classes are seriously hampered in their efforts to write by the feeling that writing, especially writing for the public, should be some-

thing superfine, should be artificially, or at least artfully, decorated, that over the original form of their thought should be draped a beautiful garment called style. This is, of course, a thoroughly pernicious idea; it has not only prevented many from writing who might have written simply and agreeably, but, worse than that, has burdened the world with thousands of pages of that useless and bad product known as "fine writing." Fortunately "fine writing" is now condemned by all who know, and teachers and writers unite in recognizing that style is not a matter of superficial decoration but resides in the very form in which the thought is conceived. Phrases that do not fit the thought are seen to disfigure, not to ornament it, and the remedy for a poor style is not fine words, but a better mode of thinking, just as the remedy for a feeble, shrunken body is not clothes but physical development.

4. Writing and thinking.—To write well is, in fact, to think or feel something worth saying, to give the thought or feeling clear and definite form, and then to say it in precisely this form. Every treatise on writing, therefore, must be, not a collection of tricks, but fundamentally a treatise on thinking. Anyone who has acquired the habit of thinking constantly, of mixing thought with his observations and emotions, of reflecting upon the likenesses and differences and causes of things, will have ideas in abundance, will be able to give them clear and definite form, and will need only practice and a few simple instructions to become a good writer.

II. INTELLECTUAL EQUIPMENT

The intellectual equipment necessary for composition, oral or written, involves two factors, a store of interesting material and the power of thinking clearly and interestingly.

It is not necessary that the material should be very great in amount. Some charming and even great writers have had little knowledge and comparatively few important ideas. It is of course desirable that there should be enough knowledge of some one subject to make it worth while for your audience to attend to what you have to say. The particular nature of the material is of even less importance than the amount. There is, perhaps, no possible subject of thought or feeling which has aroused the interest of one human being that is not capable of interesting many. The fundamental requirement of a well-stored mind is that its material should consist, not of colorless records of things read and heard and felt and seen, nor of remembered phrases in which others have embodied their reactions to the manifold elements of life, but of sincere personal records, colored by personal thought and feeling, each connected with multitudes of other records with which it has some affinity.

The mode of thinking is obviously of much more importance than the amount or the nature of the material. It not only provides the material, but, as we have just seen, determines to a large extent the nature of it. The enrichment of the mind, then, is fundamentally dependent upon thinking successfully.

1. Active receptivity.—The prime condition of successful thinking is, perhaps, an attitude of what may be called "active receptivity." This involves not only alertness of mind to observe and to seek, and readiness to record observations, emotions, bits of knowledge from books and from men, but such an attitude as causes all the ideas which already inhabit the mind to be alert to form some association with the newcomer. In too many minds a new idea is received as a stranger is in an English hotel, not as a newcomer is in a boom-town in the West.

Genius is the capacity for making new and valuable combinations. Edgar Allan Poe, certainly one of the most original of men, held that originality is capable of cultivation by processes which involve active receptivity as their principal element. William Kingdon Clifford in his essay on "The Conditions of Intellectual Development" asserts that the principal conditions are two, one positive and one negative. "The positive condition," he says, "is that the mind should act rather than assimilate, that its attitude should be one of creation rather than of acquisition. . . . The negative condition is plasticity: the avoidance of all such crystallization as is immediately suggested by the environment. A mind that would grow must let no ideas become permanent except such as lead to action. Toward all others it must maintain an attitude of absolute receptivity; admitting all, being modified by all, but permanently biased by none. To become crystallized, fixed in opinion and

mode of thought, is to lose the great characteristic of life, by which it is distinguished from inanimate nature."

Since study and experience are the two sources of material and of style, the attitude of which we have been speaking is necessary for each. Some persons fear to spoil their originality by reading. They wish to think and say what has never been thought or said before, and they fear that reading will make them see with the eyes, think with the minds, and speak with the voices of others. The effort to avoid common ideas often results in missing common-sense. But, independently of that danger, it should be remembered that, if we live in human society, our ideas are stimulated and organized by the ideas of others, whether we will or not, and it is better to be influenced by an able thinker than by a multitude of loose talkers. What counts in reading is the way in which one reads.

2. Reading.—Reading should furnish not only materials for thought, but central ideas for the organization of our ideas, and the grouping of those fugitive impressions, those passing emotions, which are not the least important part of a writer's equipment. To be natural does not mean to suspend thinking, to forget all that reading and experience and reflection have written in heart and mind. Nothing is more barren for the purposes of expression than the heart that has not shared in the enrichment of the whole nature. The natural language of passion is the cry. Emotion must be enriched by association with ideas before it can yield

beauty or power in literature. But passive reading furnishes nothing but materials, whether these be mere facts, or ideas formulated by others. Persons who read passively have the habit of seeing things in forms created by the minds of others and of speaking in phrases that are not their own. When they look at a picture or a landscape, or hear a poem, or see a play, they summon to their aid not their intelligence but their memory; and not only the phrases they use to express their emotions and judgments, but the very judgments and emotions themselves are the work of others. The long-disused machinery of thought and feeling refuses to turn of itself and must be pushed round by the hands of another.

Reading must be alert, sympathetic, curious. The most profitable books are those that irritate, those with which we disagree. But they must be read, not with scorn and aloofness, but sympathetically, that is, with an intense desire to ascertain exactly what the writer thinks and why. Moreover, re-reading is often necessary. The reader who never re-reads a book before he has had time to forget it has not yet acquired the habit of reading.

3. Life.—The attitude toward life and its experiences should not differ essentially from that toward the world of books. Active receptivity is demanded everywhere. Most of us live in a lethargy half the time and in more than half of our faculties. The parts of our being take turns in somnolence. When the intellect works, the

sensibility reposes, and the intelligence goes to sleep as soon as the heart awakes. The self is never awake as a whole. We have determined the times and the things to which the intelligence must attend. At other moments and for other objects we make no use of it; and yet it is the universal instrument, fitted for all the phenomena and moments of life. To write of life one must have lived, and observed life as he was living. The basis of invention is observation and reflection. All the situations and emotions of comedy and tragedy are accessible to each of us, even if in miniature; and the constructive imagination can use a magnified emotion or event as successfully as the great emotion or event to which it is analogous. If our experience is small, this is not because we have met few events, but because we retain few impressions. We live our days disconnectedly. Events pass over us and emotions die. Nothing is continuous in us but unconscious habits and automatic actions. We feel passively, and unintelligently, like brutes. Events strike us, please us, wound us; we rejoice, we suffer, and that is all we know of the experience. There remain for most of us from all our sorrows and our pleasures only vague images, which are soon too indistinct for the uses of life or of literature.

4. **A process of interpretation.**—The application of active intelligence to all the observations, sensations, and emotions of life does not imply dry analysis and formal classification, but personal reaction to every stimulus. It is really only a simple act of interpretation,

such as a baby makes of the manifold impressions that throng upon him. At first these are to the baby not even perceptions, but mere sense-impressions, of color, of sound, of heat, of pressure, of taste, of odor, of pleasure, of pain. Each impression is separate in itself and, taken alone, bears no intelligible message from the outer world. That there are objects, the infant knows not; he knows only impressions and sensations. But as, in his little brain, impressions that belong together find one another quickly and unite to form a percept of an object, the work of interpretation goes on. How far it goes determines the intellectual life of the infant and the adult into whom he develops. In some minds the world remains a huddle of unrelated objects and events; in others it is a rich fabric woven close of dark and light, of pleasure and pain, of good and evil.

III. WHAT TO WRITE ABOUT

1. **The subject.**—It might be supposed that anyone who wished to write would know what he wished to write about. But many merely wish to write. To recommend that such a person choose a subject which he knows well is not so superfluous as it seems. What is well known seems commonplace, and only the unfamiliar allures. But obviously the unfamiliar must be left to someone to whom it is familiar.

Having chosen his subject, the writer will usually find that, as at first conceived, it is too large or too general. Limitation of the theme is then the wise

course. Many a man who can only babble vainly about government can write a valuable and interesting account of the management of the county hospital, or the city controller's office, or the police court in his precinct. The habits and intelligence of insects are hardly capable of anything but loose anecdotic treatment at second hand; one of the most original and interesting books of recent years is devoted to the history of a single family of wasps. Few men are experienced and wise enough to form large generalizations, and few large generalizations are true enough or definite enough to be valuable.

2. **What to say about it.**—The very process of limiting the subject to manageable size will inevitably result in suggesting something to say about it. The ideas suggested may arise very disconnectedly and in very crude form. The first thing to make sure of is that you catch and fix them all. No better way has yet been discovered to do this than to jot them down as they occur, on small cards or slips of paper. Manila cards are better than paper, unless it is thick and stiff, because they are more easily handled. Three by five inches is a good size, though some writers prefer them larger, and some smaller. It is not necessary to write out your ideas in full at this time. The main thing is to get as many of them as possible recorded. As these ideas are written down, others will suggest themselves. Experience will soon show that it is poor policy to put two ideas, however closely related, on the same card, for

you do not yet know how or where the ideas are to be used.

If a rough plan of organization has not yet disclosed itself, take the cards and try to arrange them according to their relations and affinities. The reading which you must give them for this purpose will doubtless suggest new ideas or details of treatment. Note all of these. Even if you have a rough plan, try to see if you cannot make others that are better. One of the chief advantages of the cards is that the making of a new plan does not involve rewriting; but do not hesitate, at any time in the course of your work, to rewrite anything that needs rewriting. No one ever saved time by such a refusal.

The first rough plan, and perhaps several later ones, should be regarded, not as final, but as useful only to evoke ideas and give flexibility to your conception of the subject. The final plan should not be undertaken until all the ideas you can evoke have been collected, clashed together, and weighed.

Other means of evoking ideas may be mentioned, though none of them is so valuable as those just suggested. One of the most fruitful is the discovery of a general analogy between your subject and the laws which govern it and some other subject and its laws. In this manner all branches of human knowledge and speculation have been transformed by real or supposed analogies to biology. Analogies suggest questions, and a question rightly asked is a problem half solved. In the same

way, contrast may serve to stimulate questioning and thought.

3. Procuring special knowledge.—At some time, early or late, in the course of this preparatory work, you may feel the need of special knowledge. If your general knowledge and your power of thinking are good, you should have some idea of where to find the special information you require. If you need to consult books, bibliographies may be of assistance. Using your sources of information properly is of no less importance than finding the right sources. Let your attitude be critical, actively receptive, creative.

4. Selection.—At this, and at every earlier and later, stage of your work, ideas and material not suited to your general idea or to your plan of treatment must be rejected. Some ideas will appear unfit as soon as considered; others will not manifest their unfitness until later; some, not until your composition is taking or even has taken its final form. Do not hesitate, either now or later, to sacrifice any idea or material not strictly germane to your purpose. It takes courage and hardness to do this, but the sacrifice will be rewarded. Excellence lives by sacrifice. Partiality to one's own ideas, unwillingness to omit what seems to have been well thought or well said is a main cause of deformed, disproportioned writing. The mania to "tell it all" hinders clearness and precision and unity and emphasis. Moreover, a composition that empties the writer rarely fills the reader; and the lees of any subject are bitter to the palate.

IV. ORGANIZATION

The two essential laws of composition are those of focus and of movement. From these are derived the four usually stated as fundamental, those of unity, of clearness, of coherence, and of emphasis, besides all the minor laws and ordinances. Focus is the result of selection and of arrangement. Movement is secured in part by arrangement and in part by expression.

Arrangement, order, organization, is therefore the most important element in composition. Order is essential for the reader, for without it a composition is unreadable, a mere chaos of facts and ideas. It is equally essential for the writer. Without it, writing becomes practically impossible; a book is not written as a whole, but one chapter at a time. The writer must divide his task in order to master it, and division is impossible without arrangement.

Good organization comes, not by inspiration, but by careful thinking. Even men of genius arrange and organize their work with care. Native talent or long practice may greatly abridge the process, but the process is necessary. Bad organization and confused arrangement have caused as many failures as has poverty of thought. A plan is the only means of securing proportion, of avoiding superfluity and meagerness and wandering. An architect who trusted to inspiration, rather than to careful thought, for the arrangement of the rooms and halls and stairways and doors and windows of the house he was building would produce a sorry structure.

1. Focus.—As it is the aim of every composition to set forth some general idea, it is necessary that the material should be chosen and arranged with this in view. To focus the material upon this idea, the main topics must be arranged in proper order; each must be subdivided into its subordinate parts; and each main and subordinate topic must be given its proper proportion, and no more, of space and emphasis. One of the greatest foes of the general idea is the subordinate topic favored by the writer for some reason and given undue emphasis. Another is the rebellion of subordinate ideas. Thackeray and others tell us how, in fiction, characters sometimes follow their own bent, disobey their masters. The young writer finds that ideas of all sorts do this continually. But he should permit rebellion only in his plan, not in his composition, and if he cannot suppress the rebellion, he should yield to the victors and produce a new plan. Focus, the expression of the general idea, is impossible except upon the basis of definite planning.

2. The beginning.—The beginning is one of the most important parts of a composition. The last thing one learns in making a book, says Pascal, is what to put first. The older rhetoricians and writers favored specially prepared beginnings, often very remote from the main theme. Modern writers follow only one fixed rule: to begin promptly.

3. The order of topics.—The order of topics may be determined by any one of a number of principles. The order of time, the order of position in space, the climactic

order, or the order of increasing complication may dominate. The one thing necessary is that none of these principles should tyrannize over the writer. His business is to have and to give a clear view of the whole and of the relations of the parts. It is also desirable that the order should be such that each part is explained by what has preceded. Sometimes, however, clearness, obtainable in this way, must be sacrificed to secure surprise or emphasis. Each topic, each idea, should be placed where it will contribute the greatest effectiveness to the others and to the whole. In general, each idea should be used only once, but a writer should never hesitate to repeat what needs repetition.

4. Relations and proportions of topics.—The surest means of giving to topics their proper relations and proportions is the formation of a careful structural plan of the whole composition. This will keep heads and subheads in their proper relations and secure to them attention proportionate to their importance in the presentation of the principal idea. Special devices for the handling of difficult problems of relation and proportion in different forms of discourse may be found in any good treatise on composition.

5. Movement.—Movement may be defective in either of two ways: the writer may drag the reader along so fast that he has not time to see what is shown him or to react to the new ideas presented; or he may hinder the reader's progress by pointing out in detail what was already familiar or what became clear at a single glance.

In general, if the order of topics and subtopics is right, the movement of the composition as a whole will be good, unless there are unusually grave defects of expression.

6. The end.—The end is as important as the beginning. Like the beginning, it should come promptly, but the abruptness permissible in a beginning is rarely tolerable in an end. The end may be of any one of many types. Often its function is to summarize and emphasize the main theme. The one unpardonable defect is to blur or weaken what precedes.

V. EXPRESSION

To most persons who are not in some way professionally concerned with writing, style means decorative detail. This is partly because, in their own experience, the materials through which their thought finds expression, the subordinate ideas which develop, explain, illustrate, and enforce their general idea, are brought to their consciousness by automatic suggestion, arranged by automatic processes of logic and association, and therefore seem, not in any sense formal elements of style, but mere materials, essential and inseparable parts of the thought. In a sense, this is of course true. We do very little thinking in abstract formulae. Our thoughts are usually, not bare skeletons, but complete bodies of bone and flesh. But just as physical beauty is dependent not upon the skin only, but, no less, upon the amount and distribution of the flesh, and upon the size as well as the shape of each bone, so style in

literature is dependent upon every element of form, from the general plan or organization of a composition to the choice and place of the smallest word. Expression is the perfecting of thinking. A thought is not wholly born until it is expressed.

VI. DETAILS OF COMPOSITION

Passing to the smaller features of a composition, we may note that the governing principles are in the main the same that apply to the composition as a whole and to the larger features. Here too the most important matter is arrangement, organization.

1. **The paragraph.**—All large compositions are divided and subdivided, according to their length and complexity, into books, parts, chapters, sections, etc., and again subdivided into paragraphs and sentences. None of these divisions has any fixed or standard size or length. All are plastic, and may be modified to suit the inner structure of the whole of which each is a part.

The laws of all these parts are fundamentally the same; and since they are parts, the laws are of two classes, those of connection and those of inner structure.

Connections are sometimes made explicitly, by means of links, i.e., words, phrases, sentences, paragraphs, or chapters, as the case may be. But often the relation of the ideas themselves is clear enough without explicit expression, if they follow in the right order, and when this is not the case interior arrangement often will make connecting links unnecessary. The best way to

learn how to connect the subdivisions of a composition is to study carefully the methods of good writers, noting where the connection is explicit and by what means it is made and where it is implicit in the ideas or in the arrangement of details.

There is no one rule for constructing paragraphs, as there is none for constructing chapters or sentences. Efforts to formulate a single rule are successful only when they exclude from consideration, as bad, all examples that do not conform to the rule. The principal qualities to aim at are unity, coherence, clearness, and emphasis. Unity is largely dependent upon excluding inappropriate ideas; coherence depends upon arrangement and sentence connection; clearness is a function of organization, connection, sentence structure, grammar, and vocabulary; emphasis is usually a matter of climax, but, even without climactic arrangement, the end of the paragraph is, for purely mechanical reasons, the most emphatic position.

2. The sentence.—The essentials of the sentence are good connection, sound organization, and correct grammar. To the untrained writer sentences are hard, crystallized affairs. When once a thought has taken form in words, it seems practically impossible to change it. The experienced writer knows that a sentence is as easy to manipulate as a lump of putty. He can change its shape, twist it about, divide it, join it with another, do what he will with it. For style, for effectiveness, skilful organization of the sentence is even more

important than correct grammar. The intelligent reader can usually correct faults of grammar with little effort; badly constructed sentences can be cured only by rewriting. The general principles of sentence structure are, as has been said, the same as those of paragraph structure. Many special devices of interest and value are discussed in books on composition. Study especially reference and connection, the position of modifiers, the retention of the subject, the use of parallel structure and phrasing, and the reduction of predication.

3. Vocabulary.—Words are the ultimate elements of speech. So important is careful study of them that style has been defined as consisting of the right words in the right places, and this definition is correct if taken in all its implications.

The way to acquire a vocabulary is to meet new words, either in books or in speech, and learn what they mean and how they are used. Many of us take no pains to learn accurately what a new word means or how it is used, and consequently there are large numbers of words which we know by sight, as it were, but cannot use, because we have never really known them. To note new words and then study their meanings, relations, distinctions, and uses in dictionaries, treatises on synonyms and antonyms, and other books on usage, is imperative.

The fundamental law of language is usage. Much has been written about provincialisms, colloquialisms, slang, neologisms, "fine writing," poetic diction, and

the like. Questions of detail must of course be taken up in detail, but most questions that arise will be rendered easier of solution if we remember the basis of the law of usage. Language is a social product. Correctness in language is not like keeping the moral law or the laws of the state, but like dressing properly or behaving properly. Violations of usage in language are like violations of other social usages—in the main, offenses against custom and good taste. There are degrees, of course. Some linguistic errors are analogous to the wearing of a skirt by a man; others to attending an evening party without a coat or a collar; others to wearing a gaudy waistcoat; and so on. Words and expressions that are perfectly fit for one occasion or purpose are in bad taste for others.

4. Ready-made phrases.—The habit which injures one's vocabulary most is the habit of using crystallized phrases. Thought and the real phrasing of thought soon become impossible. Slang is not bad in itself; indeed, much slang is fresh, vigorous, picturesque, a real addition to the resources of the language. But the user of slang is a user of ready-made phrases, not a user of living words, and he soon becomes incapable of any independent organization of his thought. A dozen current phrases suffice for all his reactions to the manifold objects and influences of life. At first the use of the ready-made phrase reacts only upon the user's faculty of expression, but soon his thoughts and emotions become as vague, as ill-defined, as formless, as the expressions he

has cultivated the habit of using. This result is not peculiar to slang; it is not at all due to the unconventional character of slang, but rather to its conventional use; it is just as much to be feared in connection with the habitual use of quotations or of any conventional jargon.

5. Revision.—Much writing is done under such conditions that correction or revision is impossible. Anyone who habitually writes under these conditions must learn to think rapidly and clearly and must reduce the organization and expression of his ideas to automatic processes. Writing of very high quality can be produced and is daily produced in this way. The writer whose ambition is limited to being a literary artisan must train himself to these rapid automatic processes. But even he will improve his product and his power of production, if, when occasion permits, he will practice revision and reorganization.

The writer who wishes to become an artist must devote much of his attention and energy to reorganization, correction, and rewriting. Ideas and language are indeed plastic and the master can do what he will with them, but even he must often rewrite a page many times, and the novice cannot learn the art without giving his days and nights to problems of remodeling and rephrasing.

CHAPTER II

GRAMMATICAL NOTES

A grammar of a language is a systematic account of its structural laws as established by usage. Logic and grammar are closely related, and linguistic usage tends to become logical; but the two sciences differ fundamentally. Logical processes have no relation to time; they never wear, nor warp, nor become distorted; they bear no mark of past use. A language, like a living creature, bears its whole history in its own being; it is what it is today because of what it did and was yesterday. Usage is the final law of language, and violations of usage, though they may on occasion be justifiable, are linguistic errors. What was once an error may become usage; it then ceases to be an error and becomes correct. Examples of this transformation are numerous: the first *d* in *sounded* was once an error of the same sort as the first *d* in *drowned*; the *I* in *if I please* was once an error for *me*. Logic and analogy are unsafe guides in grammar; they lead one aright only where they have already been incorporated in usage.

Grammar consists of a certain number of general forms and laws of very wide validity, and a certain number of special cases, exceptional forms and usages, and idioms, all of them records and results of certain parts of the life-history of the language. Scarcely any

treatise on English grammar is exhaustive enough to give all the details concerning which writers occasionally wish information. Here, as we have space for but a few, we shall present only such as experience shows to be in need of special emphasis.

I. NOUNS

1. Plurals.—Attention should be given to irregular plurals and to exceptional uses of singular and plural forms. Lists will be found in all grammars.

2. Possessives.—The tendency to treat a word-group as a whole is carried out perfectly in the possessive case. The possessive ending is attached to the last word of the group, however large the group may be: "the King of England's crown," "Jones the hatter's house," "Smith and Brown's shop." Compare the plural *sons-in-law* with the possessive *son-in-law's*. Scholars now generally recognize that the possessive of "somebody [someone, anybody, anyone] else" is formed by attaching the possessive sign to the end of the group: "somebody else's." Note that when separate ownership is to be indicated, separate possessive forms must be used: "Smith's and Brown's horses."

The possessive form is generally used only of persons or animals, but we say "a day's work," "a night's rest," "a year's vacation."

3. Collective nouns.—Collective nouns are grammatically singulars, but may be treated as plurals if individual rather than collective action is to be expressed:

"The committee *is* preparing *its* report," but: "The committee will not trouble *their* heads about your disapproval." In no case is inconsistency of treatment allowable: "The committee *have* gone to *their* room and *is* preparing *its* report"; "Samaria, for *their* sins, *is* destroyed."

Expressions of quantity, and multiples of numbers, when forming a single idea, are treated as singular: "Ten dollars *is* a low price"; "This fifty dollars *is* yours"; "Three times three *is* nine." It seems best to construe the sum of two or more numbers in the same way: "Three and four *is* [or *makes*] seven."

Nouns plural in form but singular in meaning are not collectives, but are construed as singular; such are: "news," "athletics," "physics," "mathematics," etc.

II. PRONOUNS

In the use of pronouns, constant care is necessary to prevent ambiguity: "*He* told the coachman that *he* would kill *him* if *he* was not careful." Often, as here, the only way to avoid ambiguity is to change indirect discourse into direct. "John Smith, the son of the mayor, *who* was killed at San Juan, was my best friend"; this is entirely ambiguous and should be recast.

It should not be used carelessly: "*It* was pitiful to hear his confession; I promised that no use should be made of *it*, but he insisted upon *it* that he must tell all about *it*." In general it is dangerous to allow any noun to come between a pronoun and its antecedent.

The use of the objective after finite forms of the copula is common in speech but not allowable in a style with any pretensions to elegance: "It is *me* [I]"; "It is *him* [he]," etc.

Who for *whom* is colloquial and careless. *Whom* for *who* in "*Whom* do you think I am?" and "I did not know *whom* he was" is due to an unenlightened effort at correctness. One exceptional use, however, may be noted: the phrase *than whom* is in good use instead of *than who*: "Mr. Jones, *than whom* there is no more competent judge," etc.

In like manner, "John and *me* went" is incorrect and a vulgarity, while "They went with John and *I*," "Keep it between you and *I*," which are equally common and equally incorrect, are due to the effort to be correct.

After *let's* a superfluous *us* is often inserted: "Let's *us* go."

Some special difficulties with relative pronouns may be mentioned. The commonest is the use of *and who* or *and which* when no relative has preceded: "He introduced me to a very fine player from England *and who* had won many medals there"; "He picked up a book lying on the window seat *and which* I had not seen before." As *and* connects only elements of the same order, such expressions are obviously incorrect. Another error consists in shifting from *which* to *that* or from *that* to *which*; for the sake of clearness and elegance the same form should be used in parallel clauses: "A man *whom* you can trust and *that* [whom] everybody likes."

Another common error is due to confusion of antecedents: "He is one of the best scholars that *goes* [go] to our school."

The excessive use of relative clauses often results in heaviness and slowness of movement. The remedy is to substitute words or phrases for the clauses wherever this is possible.

Indefinite pronouns (and adjectives) give little trouble, except in the case of the distributives, *any*, *every*, *each*. Since these are all singular, pronouns that refer to them must be singular: "Every man must bear *his* own burdens"; "Everyone did as *he* pleased."

III. ADJECTIVES

Two topics require discussion:

1. The article should be repeated with two or more connected nouns or adjectives when separate persons or things are meant: "He had *a* black and white tie" means that he had one tie which was black and white; "He had *a* black and *a* white tie" means that he had a black tie and a white one. The same rule should be observed with *the*, *his*, *her*, *this*, and other demonstratives: "*The* secretary and treasurer" indicates one person; "*The* secretary and *the* treasurer" indicates two. But where the two things are closely connected or where no confusion can arise, usage allows the use of only one demonstrative word: "The laws of *the* Medes and Persians"; "He loves *his* father and mother"; "He invited all *the* boys and girls."

On the other hand, when there is no possibility of ambiguity, the article is often repeated for emphasis: "He is *a* gentleman and *a* scholar"; "He was *a* cruel, *a* treacherous, and *a* relentless foe."

2. When speaking of two persons or things, not the superlative, but the comparative should be used: "This is the *better* of the two." When any person or thing is compared with others of the same class, *other* must be used to exclude the person or thing compared: "He is quicker than any *other* boy on the team."

With superlatives the proper word to use is, not *any*, but *all*: "It is the largest canal of *any* [all] in the world"; "It is the best fruit of *any* [all]."

IV. VERBS

1. **Agreement.**—A verb should agree with its subject in number and in person.

In English two singular subjects connected by *either* or (or *neither* nor) take the verb in the singular: "Either he or she *goes* to town every day."

Compound subjects require plural verbs as a rule; but if the subject is a single idea, the verb may be singular: "Bread and milk *is* all she can eat." A plural subject, if regarded as forming a single quantity, may be treated as singular: "Ten miles *is* nothing to him"; but: "Ten men *are* here."

Phrases joined to the subject by *with* or *as well as* do not affect the number of the subject or the verb: "John with his two brothers *was* there."

The greatest cause of lack of agreement of the verb with its subject is the occurrence between the two of a long expression containing one or more words differing in number from the subject: "The cause of all his troubles with the workmen *are* [is] his constant demands for extra work."

Two or more subjects differing in person, if connected by *or*, take the verb form required by the subject nearest the verb: "*Do* you or he know the place?" "She or I *go* to see him every day"; "*Does* he or I help you most?" But when such sentences sound awkward they should be reconstructed: "He or I *am* at home all day," while correct, is better avoided.

The copula agrees with the subject, even if the predicate is of a different person or number: "I *am* he"; "You *are* he"; "The many complaints *are* the cause of his leaving"; "The cause of his leaving *is* the many complaints"; "The three *are* one."

The expletive (or sham) subject *it* takes its predicate in the third person singular: "It *is* I"; "It *is* our friends who wrong us."

The expletive *there* is not a sham subject and does not affect the number of the verb: "There *are* ten."

2. Omission of the subject.—In adverbial clauses of manner and degree the subject is often omitted: "George received these presents graciously, as became his superior merit"; "I guessed and, as always happens, guessed wrong"; "As may be imagined, we were frightened"; "We set out as happy as could be"; "As

sure as can be, here he comes." But the omission of the subject of an independent clause is bad English: "Went to town yesterday. Saw an aeroplane."

3. Sham object.—In vulgar and colloquial English many verbs take a sham object *it*: "You will catch *it* hot"; "I have made *it* up with him"; "You are taking *it* easy"; "He is going *it* pretty fast"; "He had roughed *it* all his life." This locution almost always has a colloquial tone.

4. Tenses.—It should be noted that the present-perfect tense is not a past but a present tense. It makes a statement from the point of view of the present, though, being a perfect tense, it is concerned only with action that is completed, that is, that occurred in the past: "I *saw* him" is a statement concerning the past; "I *have seen* him" is a statement concerning the present and therefore must not be used with any term indicating a point of view of the past. "I *have seen* your father yesterday" is not good English. "I never *saw* a better car" is a general denial with regard to past action; "I *have never seen* a better car" covers the same facts, but implies the present as the base or point of reference.

5. Contaminated tense-forms.—Careless speakers sometimes produce incorrect forms of the verbs that are due to contamination: "I wish you *had have* gone"; "I would have let him *gone*."

6. Sequence of tenses.—In general the usage in regard to the tenses of subordinate clauses is clear and well

understood. But a general truth is often wrongly put in the past tense in a subordinate clause dependent upon a verb in the past tense: "Keats said that beauty *was* [is] truth."

7. The subjunctive.—The subjunctive is used in independent clauses:

a) In the present tense, to express a wish for the future: "God *help* us!" "Long *live* the king!"

b) In the past tense, to express an impossible wish with regard to the present: "Oh, that he *were* here now!"

c) In the past-perfect tense, to express an impossible wish with regard to the past: "Oh, that I *had been* there!"

In subordinate clauses, the subjunctive is little used in current English. The only form in regular use is the past tense of the verb *be* to express a condition untrue in the present: "If he *were* here, I should not be afraid." But in poetry and elevated prose, the subjunctive is used in clauses of condition, concession, or purpose, and in temporal clauses relating to the future: "If this *be* true, make the best of it"; "Though He *slay* me, yet will I trust Him"; "Take heed lest he *find* you sleeping"; "I will depart ere he *come* upon me."

8. The imperative.—It may be noted that a condition may sometimes be presented vividly by the use of the imperative: "*Strip* a king of his robes, and he is but a man like ourselves"; "*Spare* the rod and *spoil* the child."

9. The infinitive.—The infinitive has tense-forms, but they express, not the time, but the stage of the action.

Failure to recognize this is responsible for one of the commonest errors in the use of the infinitive. The present infinitive merely indicates that the action expressed is incomplete at the time indicated by the principal verb; the perfect infinitive, that it is complete at the time of the principal verb: "I am glad *to see* you"; "I am glad *to have seen* you"; "He told him *to go*"; "He is reported *to have gone*." It is evident that the perfect infinitive cannot be used after verbs of purpose or anticipation. Consequently all such sentences as the following are incorrect: "I intended *to have gone*"; "I hoped *to have seen* him"; "I expected *to have been* there." But with *ought* the perfect infinitive may be used, even though the action cannot be conceived as completed before the obligation became valid: "They were asked *to go* and they ought *to have gone*."

Ambiguity often arises from the careless use of infinitives: "He said that he wished *to take* his friend with him *to visit* the capital and *to study* medicine." Ambiguity may sometimes be remedied by the insertion of explicit connectives; but often the ambiguous sentence must be recast.

10. Participles.—Participles should always be attached to some noun or pronoun: "*Going* home *I* found a dime"; "The *leader having been killed*, the rebels fled." A very common error consists in using a participial phrase with no attachment: "*Getting* no reply, it was clear that we had been deceived"; "*Opening* the door, the old chair could easily be seen."

Since a participial phrase is devoid of relational indications, ambiguity sometimes arises unless the relation is clearly indicated by an adverb: "*While going home*, I heard a frightful noise."

11. The gerund.—The gerund, or verbal noun in *-ing*, often closely resembles the present participle. Many persons are confused by this resemblance and are at a loss to know whether to say: "I was afraid of *his* deceiving me," or "I was afraid of *him* deceiving me." After a pronoun or a simple noun, usage favors the former. But there are instances in which the possessive followed by the gerund would be awkward, and in these cases careful writers use the objective followed by the participle: "There is no such thing as a language *becoming* corrupt"; "He saw the propriety of the style *being fashioned* to the material."

It should be noted that the noun in *-ing* when preceded by the article (definite or indefinite) loses its verbal function and requires a preposition to show its relation to a noun or pronoun following it: "The *finding of* the compass was their salvation"; "The *closing of* the door was the signal agreed upon."

12. The copula.—The verb *be* when it merely connects its subject with its predicate complement, is called the *link-verb* or *copula*. Since it merely connects, without expressing an action, its predicate complement belongs to the subject and is in the nominative case. So we say: "It is *I*," "It is *they*," "A merry old *soul* was *he*." If the predicate complement is a modifier of

the subject, it is usually an adjective, as, "He was *late*," "Be *quick*!" But the complement may be an adverb (or an adverb phrase) of place: "I was *there* yesterday," "He was *in the wreck*."

13. Copulative verbs.—Such verbs as *seem*, *appear*, *look*, *feel*, *taste*, *smell*, *sound*, *become*, *remain*, *continue* are often used as link-verbs; but in addition to connecting the subject and the predicate complement they state the nature of the connection. The word used after such verbs to express the quality of the subject is not an adverb, but an adjective: "It seems *good*," "It appears *impossible*," "He looks *ill*," "He feels *ill*," "It tastes *sour*," "The flowers smell *sweet*," "The bell sounds *harsh*," "It became *dark*," "She remained *sad*," "You continued *silent*," "She kept *quiet*," "He turned *pale*," "He went *crazy*." With some of these verbs this construction originated by the omission of the complementary infinitive "to be"; with others, by the omission of a reflexive pronoun as object. Some recent writers have used in the same way many other verbs, similar in meaning to these: "The leaves touched *cool*," etc.; but such usage is bold and should be left to the experienced writer.

Of course these verbs may take an adverb to express a modification of the action expressed by the verb: "He felt *suddenly* ill"; "It became *gradually* dark"; "She remained *long* silent."

14. "Shall" and "Will."—In affirmative sentences, *shall* in the first person signifies expectancy, future

action; its meaning is reversed in the second and third persons, and signifies determination on the part of the speaker; *will*, in the first person, signifies willingness or determination or promise; in the second and third persons it signifies merely future action: "I [*or we*] *shall* go to town with him"; "He [*or you, they*] *will* go to town with him" (both these sentences express future action). "I [*or we*] *will* go to town with him," "He [*or you, they*] *shall* go to town with him" express determination or a promise on the part of the speaker.

In interrogative sentences, *will* (or *would*) is used in the first person only in repeating a question addressed to the speaker; in the second person it consults the wish of the person addressed, and in the third person inquires concerning the future action of the person(s) spoken of: "*Will* I [*or we*] go to town with you?" is impossible except in rhetorical repetition of a question addressed to the speaker; "*Will* you go to town with me?" consults the wish of the person or persons addressed or asks for a promise; "*Will* they go to town with me?" inquires concerning future action.

Should and *would* follow the rules for *shall* and *will*: "I [*or we*] *should* travel if I had the means," "He [*or you, they*] *would* travel if he had the means" both express conclusion merely as a fact. "I [*or we*] *would* travel, if I had the means," "He [*or you, they*] *should* travel if I had the means" both express a decision or attitude of the speaker. *Should* must never be used in the sense of "to": "I want you *should* [to] go to town"; it may,

however, be used in the sense of "ought to": "My wife *should* [ought to] arrive soon."

The use of *should* and *would* in indirect discourse is in general determined by the form used in the speech reported; but there are many subtleties which can be learned only by careful and minute observation.

V. ADVERBS

1. Double negatives.—In Old and Middle English doubling or trebling a negative merely strengthened it, but the influence of Latin and the dominance of logic have caused the rejection of this idiom from English writing. It is still heard in the speech of children and of the uneducated, who say with emphatic intention: "He *never* did *nothing* wrong to *nobody*." Double negatives cancel each other in such phrases as *not impossible* (=possible), *not unlikely* (=likely), etc. Careless writers still use expressions in which an expressed negative conflicts with another, expressed or implied: "The woman doesn't live who is *not* afraid to be alone in the open, *not* even on the brightest day."

2. Adverbs resembling adjectives.—Many adverbs have the same form as the corresponding adjectives. Some of these had in earlier English the adverbial ending *e*, which has since been dropped; such are: *fast*, *low*, *loud*, *long*, and many others. Some originated by analogy with these, some in other ways. "He fought *hard*," "Go *slow*," "He walked *fast*," "Love me *long*," "He talked *loud*," "I bought it *cheap*" are good English.

Security in the use of these "flat" adverbs can be attained only by careful observation of idiomatic speech and writing.

3. **Redundant particles.**—With some verbs *up* is used as an adverb (or a separable particle) to express completeness of the action asserted by the verb: "He shot *up* the town," "The strikers tied *up* the railway," "He cleaned *up* the gang," "He intends to rest *up* before beginning his duties." All these expressions, as will be noted, are colloquial, if not vulgar. In others, made on the same model, *up* seems to add nothing to the meaning of the verb: "ascend *up*"; "breed *up*"; "mix *up*"; "freshen *up*"; "open *up*."

Other adverbs, or particles, are used in the same way: "follow *after*"; "connect [or, join] *together*"; "soften *down*"; "examine *into*"; "accept *of*." But euphony or rhythm sometimes justifies such forms.

4. **"Like."**—In such sentences as "She sings *like* a bird," "What is the use of talking *like* that?" "He walks *like* him," *like* is an adverb with prepositional force. Careless writers and speakers use *like* as a conjunction with the force of *as*: "Dreading this day *like* I used to dread Sunday"; "Do it *like* I do." This usage is very slovenly.

VI. PREPOSITIONS

The prepositions most often confused in use are *at* and *to*, *by* and *with*, *in* and *into*. Careful study should be given to these and to the standard forms of such

phrases as "with regard *to*," "with a view *to*," "compare *to*," "compare *with*," "agree *to*," "agree *with*," "differ *from*," "differ *with*," "different *from*" (not *to* or *than*), "disappointed *by*," "disappointed *in*." The correct and idiomatic use of prepositions is very hard to learn; but there are few subjects which will better repay the careful student of language.

VII. CONJUNCTIONS

1. Attention should be given to the distinction between *and* and *but*, and to that between *and* and *or*. Carelessness may cause inelegance or even obscurity: "I did not see Thomas *and* [or] John," "He sees the right *and* [but] does the wrong."

2. *Either or*, *neither nor* are correlative conjunctions. Care should be taken that each member of the pair used be placed in the same relative position—that is, before the same part of speech. The following is wrong: "I could *neither* see him *nor* his father." Never use *either nor* or *neither or* as correlatives.

The rule just given for the position of *either or*, *neither nor* holds good for all other correlatives; that is, since they are correlative in form, they should be correlative in position also. So we may say: "It belongs *both* to you *and* to me," or "It belongs to *both* you *and* me," but not "It belongs *both* to you *and* me"; for in the last example the position of the two members of the correlative pair is not similar. In like manner,

"He *not only* gave me a ticket *but also* lent me five dollars" is correct, while "*Not only* he gave me a ticket *but also* lent me five dollars" is incorrect.

Even writers who are careful about correlative words sometimes violate the principle of correlative arrangement in the case of headings or subdivisions: "Hence our discussion falls under two heads: (a) The relation of the environment to invention; (b) to the selection or socialization of inventions." This obviously should be: "Hence our discussion falls under two heads: The relation of environment (a) to invention; (b) to the selection or socialization of inventions."

3. One of the commonest causes of a loose and shambling style is the excessive use of compound sentences. The remedy is to reconstruct such sentences. This may be done by omitting conjunctions, by changing one of the clauses into a phrase, or by subordinating one of the clauses. A little practice in such changes will greatly increase the writer's skill and power of control.

MISCELLANEOUS NOTES

1. **Inverted order.**—The usual order of the declarative sentence is often legitimately inverted for emphasis or for rhythmical reasons. An abuse of this practice is current now with certain magazine writers, who, perhaps influenced by legal forms, have made a mannerism of such expressions as "Comes John and says"; "Came a day when he was no longer able to walk."

2. The indirect question.—An indirect question is not rhetorically a question, and consequently should not be followed by a question mark. "I asked whether he could go with me?" is incorrectly punctuated (i.e., should have a period instead of an interrogation point).

3. The position of modifiers.—Modifiers, whether single words, or phrases, or clauses, require attention. In speech we are often careless as to the position of them; in writing, carelessness on this point often gives rise to ambiguous or absurd expressions: "I *only* saw him." What does this mean? "Moss grows on the roof *also*"; "Wanted, a comfortable room for two bachelors *with steam heat*"; "One of the largest caves in Indiana, *which has only been discovered recently*, is in Posey County." In general, modifiers should be kept close to the word, or phrase, or clause which they modify. If giving a modifier such a position results in awkwardness, the sentence should be reconstructed.

An apparent exception to the general rule that a modifier should be placed as close as possible to the word it modifies is found in connection with the infinitive. Good writers avoid placing any word between the *to* and the verb to which it belongs, and purists are violent in their opposition to this so-called split, or cleft, infinitive. There are, however, few writers who have not, at some time, either carelessly or purposely, been guilty of this inelegance; and perhaps the most that can be said about it is that, since it is seldom necessary or justifiable, it should be avoided if possible: "It is

difficult *to rightly judge* [rightly to judge] such a man"; "He tried *to bodily assault* me [to assault me bodily]"; "It is easier *to first imperfectly conceive* an idea [first to conceive an idea imperfectly]."

4. Parallelism.—Parallelism of phrasing is a great aid to clearness, and to emphasis. Similar ideas should be expressed in similar language and in similar constructions if it is desired to bring out their relation. But excessive parallelism becomes wearisome, especially if emphatic, as in antithetical expressions.

5. Repetition.—Do not hesitate to repeat any word or phrase if the repetition is necessary to secure clearness or emphasis. Repetition is not unpleasant if it seems designed. Only when it seems to be the result of negligence does it echo unpleasantly.

6. Ellipsis.—A word or a phrase that can be supplied from the context is often omitted (see chap. v, sec. 72). Often this results in conciseness and vigor; but when the omission is due to carelessness, confusion or ambiguity is the frequent result: "Man never is but always [is] to be blest"; "Richmond is nearer New York than Chicago"; "He likes me better than you"; "I am old; they, young."

In ordinary speech many words are transformed or omitted as a result of rapid articulation. Sometimes we speak so rapidly that unstressed syllables or small words are pronounced only mentally, not physically. This inner articulation gives rise to such forms as "Morning," for "Good morning." "He worked all morning"

may be due to this or to the analogy of "all day," "all night." Such colloquialisms are admissible in writing only when conversation is repeated or a conversational tone is aimed at.

The objectionable vulgarisms arising from the omission of *to* before *place* or *places* may have arisen from careless articulation: "Let's go *some place* [somewhere]"; "She won't go *any place* [anywhere] with him"; "He always wants me to go [*to*] places with him."

PITFALLS IN DICTION¹

Under this head have been collected some of the most common instances of the misuse of words and phrases. The list is by no means exhaustive; and in general an effort has been made to exclude from it examples of faulty diction which illustrate the principles of grammar discussed in the foregoing "Grammatical Notes." A careful study of the "Notes" is recommended in connection with the following list.

Abbreviate is sometimes used for *abridge*. A book or a lecture is *abridged* when it is given in condensed form; it is *abbreviated* when shortened in any way.

¹ Diction is discussed in general and in detail in every textbook of English composition. Long and valuable lists of faults in diction are given in the *Standard Dictionary*; Genung's *Outlines of Rhetoric*; "Alfred Ayres'" *The Verbalist*; Fitz-Edward Hall's *Recent Exemplifications of False Philology and Modern English*; Hodgson's *Errors in the Use of English*; Long's *Slips of Tongue and Pen*. The best collection and discussion of vulgar and colloquial English is in Storm's *Englische Philologie*. Very valuable are Jespersen's *Growth and Structure of the English Language*, and Greenough and Kittredge's *Words and Their Ways*.

Above should not be used as an adjective, as: "Rules stated in the *above* section." Substitute *preceding*, *foregoing*, or some similar adjective.

Adapt should be distinguished from *dramatize*. A novel is *dramatized*; a play is *adapted* when it is changed to suit changed conditions.

Administer is wrongly used in the sentence "He *administered* a fatal blow." It is correctly applied in "He *administered* a dose of medicine; the laws; an oath; the government."

Admit should be distinguished from *confess*: "She *admitted* the accusation"; "She *confessed* her sins."

Advent means an epoch-making arrival. We speak of the *advent* of Christ, but of the *arrival* of a train.

Affect is to be distinguished from the verb *effect*. To *affect* is to influence; to *effect* is to cause or bring about. A minister *effects* the conversion of a sinner; he *affects* the feelings of his audience.

Aggravate should not be used in the sense of "to provoke" or "to annoy." It properly expresses a heightening or intensifying: "His offense was *aggravated* by his insolence"; "His guilt was *aggravated* by his falsehood."

Alike should not be reinforced by *both*: "They are [both] *alike* in this respect." The absurdity is easily seen in the stock example: "Sam and Jim are *both* very much *alike*, especially Sam."

All, in connection with *right*, is a separate word: *all* right, never *alright*. *All* and *universally* should never be used together: "The practice is resorted to *universally* [by all]"; "The practice is resorted to [universally] by *all*." Avoid the redundant use of *of*: "He received *all* [of] the votes."

Allege is a common error for *say*: "The legislators, it is *alleged* [said], will adjourn" is bad; the word means "to declare," "to affirm," "to assert," with the idea of positiveness, and it is not applicable to an ordinary statement of fact not needing emphasis.

Allow means "permit," never "think" or "admit."

Allude to does not mean "mention." A person or thing "alluded to" is referred to, not by name, but indirectly: "In speaking of his 'best friend,' he *alluded to* his brother."

Alone expresses the sense of "unaccompanied," and should be distinguished from *only*, which means "no other": "I found Henry *alone* disturbed by the news"; "It can be done by him *alone*"; "Virtue *alone* is happiness below." All these are ambiguous.

Alternative indicates a possibility of two courses. "Several *alternatives* are open to me" is therefore bad.

Altogether must be differentiated from *all together*. See *All*.

Among is wrongly used with *one another*: "They divided his money *among one another* [among themselves]."

And is frequently misused in a variety of ways, of which the following are examples: "Try *and* take some exercise"; "He owned a violin made by Stradivarius, *and* which was formerly the property of his grandfather"; "I have received your remittance, *and* for which I beg to thank you." See *Try*.

Another should not be followed by *from*, but by *than*: "Men of another temper *from* [than] the Greeks." See *Different*.

Answer is that which is given to a question; *reply*, to an assertion: "He *answered* the question; he *replied* to the argument."

Anticipate should not be used in the sense of "expect." It means "forestall," "foretaste": "to *anticipate* his death" is faulty; "to *anticipate* one's income," in the sense of incurring obligations in advance of its receipt, is correct.

Anxious means "feeling anxiety"; it does not mean "desirous." "I am *anxious* about her health" is correct; "I am *anxious* [desirous] to obtain a position" is bad.

Any is sometimes ambiguous. "*Any* of them" may be either singular or plural. So also: "It is not intended for *any* machine," may mean "There is no machine for which it is intended," or "It is not intended for every machine, but only for a special type."

Any place. See p. 44.

Anyway, anyhow, as conjunctive adverbs, are colloquial: "Anyway [or *how*] [Nevertheless, or At any rate] I shall do as I please."

Apparent is now generally used without any implication of the truth of the matter stated. "He did it with *apparent* willingness" is to be distinguished from "He did it with *evident* willingness."

Appear is physical, external, in its meaning, and should be distinguished from *seem*, which expresses a mental experience: "The forest *appears* to be impenetrable"; "This does not *seem* to me to be right."

Apt should never be used in place of *likely* or *liable*. It means "capable" or "skilled." "He is an *apt* pupil" is correct; "He is *apt* to arrive soon" is incorrect. It also means "having a natural tendency," as: "The child is *apt* to learn"; "Iron is *apt* to rust." See *Liable*.

As is redundant in "As to how far he can be trusted is a question for you to decide."

At is redundant in "Where is he *at*?" The expression is a vulgarism. See *To*.

At best, At first, At last are preferable to *At the best, At the first, At the last*, because they are well-established idioms. They arose from forms in which the definite article coalesced with the preposition, giving *atte*, which, when final unaccented *e* became silent, gave *at*.

At length is by some writers restricted to the meaning "fully," "in detail"; but there is good authority for using it to mean "after a long time."

Audience is often improperly used for *spectators*. An *audience* listens; *spectators* look on or witness.

Aught (anything) is frequently confused with *naught* (nought): "Six times *ought* [naught] is *ought* [naught]"; "One hundred is written with a one and two *oughts* [naughts]."

Avenge means to redress the wrongs done to others; *revenge*, the wrong done to ourselves; *avenge* usually implies just retribution; *revenge* may be used of malicious retaliation.

Avocation is not the same as *vocation*. A man's *vocation* is his calling, his principal occupation; his *avocation* is a secondary occupation which, however, may interest him more than his *vocation*.

Awful should be used only to mean "awe-inspiring": "I am awfull[ly] sorry" is a vulgar colloquialism.

Balance does not mean "remainder" or "rest." Hence "the *balance* of the crop" is a misuse of the word.

Bank on is slang, and should not be used in the sense of "rely on."

Beg is often used in the sense of "beg leave." The correct form of "I *beg* to say" is "I *beg leave* to say."

Between applies only to two persons or things: "Between you three" is ungrammatical.

Big is used colloquially for *large* or *great*, but sometimes it cannot be replaced by either of these words: "A *big* man" may mean a man without petty qualities of heart or of mind.

Blame on, as a verb, is a vulgarism: "Don't *blame it on* me" means "Don't accuse me of it," or "Don't *put the blame on* me."

Both. See *Alike* and p. 40, sec. 2.

Bound, in the sense of "determined," is an Americanism: "He is *bound* [determined] to do it."

Brainy is a colloquial Americanism.

Bring means "to transfer toward the speaker," and must be differentiated from *fetch*, which means "to go to and bring back," and from *carry*, which implies a transfer opposite to that expressed by "bring" and "fetch": "*Fetch* [i.e., go and bring] me a glass of water"; "*Bring* a book home from the store"; "*Carry* this basket to him."

But used in connection with *that* is redundant, unless intended to express the opposite of what the meaning would be without it: in "I have no doubt *but that* he will die," *but* should not be used; in "I have no fear *but that* he will come," the mean-

ing intended is "I am sure he will come," and here the use of *but* is correct. The colloquialism *but what* frequently occurs for *but that*: "I cannot believe *but what* he is guilty" generally means "I cannot *but* believe *that* he is guilty"; and "I cannot *but* believe" means "I must believe."

Calculated is often wrongly used in the sense of "likely": "His innocent action is *calculated* to cause great injury." The word means "intended or planned for the purpose."

Can has the meaning of "ability," "power," and should not be confused with *may*, which implies permission: "You *may* skate if you *can*."

Carry. See *Bring*.

Certain is often used in such a way that it may mean either "sure" or "some": "They brought him *certain* information."

Cheaply, for *cheap*, sounds affected. "He sold it *cheap*" is correct. *Cheap* is an adverb as well as an adjective.

Claim, in the sense of "assert," "maintain," or "say," is not sanctioned by good usage: "He *claims* that a bushel of wheat weighs sixty pounds" should be "He *asserts* [maintains]," etc.

Clever means "brilliant," "accomplished," "skilful," but not "kind," "good-natured." "That is very *clever* of you" means "That shows you to be very *skilful*."

Come is frequently used when *go* should be employed; *come* denotes motion toward; *go*, motion from: "They *go* from us to their home; they *come* from their home to us."

Common is often confused with *mutual*; a "*common* friend" is a friend whom two or more persons have in common; a "*mutual* friendship" is the friendship of two persons for each other.

Commonly. See *Frequently*.

Compare to means "liken to"; *compare with* means "measure by" or "point out similarities and differences."

Compelled. See *Bound*.

Condign means "suitable," "deserved," not necessarily "severe"; formerly it was used of rewards as well as of punishments.

Condone does not mean "make amends for," but "forgive" or "nullify by word or act." "John *condoned* the offense he had committed against James" is incorrect. "Her husband *condoned* her fault" is correct.

Conscious should not be used for *aware* or *sensible*. We can be *conscious* only of the facts of our own inner life; we are *sensible* of external facts which affect our feelings; we are *aware* of whatever external facts or general truths are known to us. "I was *conscious* of his treachery" is incorrect.

Consider, in the sense of "regard as," "look upon as," should usually not be followed by *as*: "I *consider* him a brilliant man."

Contemptible is used of an object of contempt; *contemptuous*, of what is directed at such an object: "He is a *contemptible* fellow"; "I gave him a *contemptuous* look"; "He acted *contemptibly* and was treated *contemptuously* by all."

Continually. See *Frequently*.

Continuous must be distinguished from *continual*; the former implies something uninterrupted, unceasing; the latter, something frequently recurring, but with interruptions: "The rain was *continuous* for seven hours"; "The succession of showers was *continual* throughout the month."

Convene is often wrongly used for *convoke*: "He *convened* [convoked] the assembly." *Convene* means "come together," not "bring together": "The committee *convened*."

Crime is loosely used for an offense against the speaker's sense of right; it properly means only an offense against law; the most cruel or dishonest action is no crime if there is no law against it.

Dangerous, for *dangerously ill*, is a provincialism.

Data is plural: "This *data*" is as bad as "this *facts*."

Decided must not be confused with *decisive*; the former has more than one shade of meaning, e.g., "firm," "strong," "of settled conviction": "He is a man of *decided* convictions"; the latter means "deciding or determining an event": "The enemy won

a *decisive* victory" [i.e., one which decided the outcome of the war]; the victory might have been a *decided* victory, that is, clearly and unmistakably a victory, and yet not have been *decisive*.

Decimate means specifically to "take away, or kill, or destroy, one-tenth."

Definitive should be distinguished from *definite*; the latter means "having certain limits," the former means "establishing certain limits" or "putting an end to": "He gave a *definite* reply but it was by no means *definitive*."

Demean is related to *demeanor* and means "behave," as *demeanor* means "behavior"; it does not mean to "lower," or "degrade." It is not likely that the suggestion of *bemean* as a substitute will ever generally be adopted.

Deprecate, which properly means "[try to] avert by prayer," is still used by careless writers in the sense of "disapprove": "I *deprecate* [disapprove] the action of the committee."

Desirous. See *Anxious*.

Determined. See *Bound*.

Differ. "I differ *with* you" is correct in the sense of "disagree"; but, objectively: "This house differs *from* the other." And in like manner the phrase "I disagree [differ] *with* you" is to be preferred to "I disagree [differ] *from* you."

Different should be followed by *from*, never by *than* or *to*.

Directly means "instantly," sometimes with a suggestion of the immediate future: "I am coming *directly*." It should not be used in the sense of "as soon as," or "when": "*Directly* [as soon as] the train arrived, he alighted."

Disagree. See *Differ*.

Distinguish must not be confused with *differentiate*; *distinguish* means to perceive differences between things or persons; *differentiate* means to "make or constitute a difference."

Due should not be used for *owing to*, *because of*: "*Due to* [owing to, because of] his behavior, he was ostracized."

Each is distributive and therefore is singular, not plural: "*Each* of us *have* [has] *our* [his] own duties to perform." *Every*, also, is always singular.

Each other is commonly distinguished from *one another*; the former is used as applicable to two only; the latter, to more than two: "Husband and wife love *each other*; several brothers and sisters love *one another*."

Effect. See *Affect*.

Egotist should be distinguished from *egoist*; the former is one with a high or conceited opinion of himself; the latter, a believer in egoism (the doctrine of individual consciousness).

Either is distributive and therefore singular, and should never be used of more than two: "*Have* [has] either of you seen my pen?"

Elegant is one of the many adjectives in common use as a slang term of general approval; properly used, it always implies delicacy, refinement: "What a perfectly *elegant* bull-dog!" is not an *elegant* expression.

Eliminate means "take out," "remove from"; we may *eliminate* an unknown quantity from an equation or *eliminate* a poison from the body; if we *eliminate* a truth from a group of ideas we do an injury either to truth or to language.

Else should be followed by *than*, not by *but*: "No one else *but* [than] he could have done so much."

Enormity is no longer used to express merely great size; it is applied to wickedness, cruelty, or some monstrous offense. *Enormousness* is occasionally used to mean great size.

Enthuse has not yet obtained the sanction of good usage: "He is *enthused* over the invention" should be "He is *enthusiastic* over," etc.

Evidence is sometimes used when *testimony* would be preferable. The *testimony* of a witness may contain no *evidence*.

Evident. See *Apparent*.

Except should never be used in the sense of "unless" or "but": "No one will be employed *except* [unless] he is qualified"; "The

farm would have been productive *except* [but] for his unintelligent management."

Exceptional means "unusual," "forming an exception"; *exceptionable* means "open to objection or exception": "He was a man of *exceptional* character" is the opposite of "He was a man of *exceptionable* character."

Expect involves a sense of the future; hence "I *expect* you know all about it" is incorrect, and such a word as "suppose" should be substituted for it.

Factor is loosely used for *cause* by careless writers: "One *factor* in [cause of] his refusal was his dislike of notoriety."

Falsity applies to things or ideas; *falsehood* to persons: "The *falsity* of his argument is as evident as the *falsehood* of the man himself."

Fault. *At fault* means "at a loss what to do next," as when a dog has lost the trail; *in fault* means "in the wrong," "to blame."

Favor, in the sense of "resemble," is a provincialism: "He *favours* [resembles] his father."

Female for *woman* is a vulgarism: "Clothing for *males* and *females* [men and women]."

Fetch. See *Bring*.

Few should be distinguished from *a few*; *few* emphasizes the fact that the number is small; *a few*, the fact that there is a number, though it be small: "*Few* shall part where many meet"; "*A few* persons were saved in the ark."

Fewer applies to number; *less*, to quantity: "I have *fewer* [not *less*] books than you."

Firstly should not be employed for *first*, even though succeeded in an enumeration by "secondly," "thirdly," etc. *First* is an adverb, as well as an adjective.

Fix, in the sense of "repair," "arrange," "settle," is bad usage: avoid all such expressions as: "*Fix* the broken table"; "*Fix* your hair"; "*Fix* your affairs"; "*Fix* the rules"; "We are *fixed*."

Former, and its antithesis *latter*, should be used to designate one of two persons, things, ideas, etc. In case of more than two, the expressions "the first," "the second," "the third," "the last" should be employed.

Frequently should be distinguished from *commonly*, *generally*, *perpetually*, *usually*; each has its own refinement of meaning. *Commonly* expresses the antithesis of "rarely"; *frequently* and *generally*, the antithesis of "seldom" or "occasionally"; *usually* is the opposite of "casually": "Mankind *commonly* accords respect to religion"; "It *frequently* rains in winter, though the cold is *generally* severe enough to cause snow"; "He *usually* rises at 7:00 A.M."

From. See *Whence*.

Funny should not be used to mean "strange," "remarkable."

Generally. See *Frequently*.

Go. See *Come*.

Good is frequently misused in the sense of "well"; shun such an expression as: "I am feeling *good* [well]."

Got, in the sense of possession, is superfluous, and is to be avoided: "I have *got* a large house." To express obligation or compulsion, avoid such terms as: "I have *got* to [am obliged to] catch a train." *Gotten* is an obsolete form of the past participle, reintroduced into English from Scotland. Such a use of the word as in "It has *gotten* to be a common thing" has never been recognized as good.

Guess, in the sense of "imagine," "suppose," "think" ("I *guess* he is a rich man"), is a provincialism sanctioned in conversation but condemned in writing. This applies equally to the provincial *reckon*, the equivalent of *guess*.

Handy should never be used to express proximity: "They had several neighbors quite *handy* [very near]" is provincial.

Hanged should be used to express the execution of a human being; *hung*, as the past participle in other uses: "It is the sentence of the court that you be *hanged* by the neck"; "The draperies were not *hung* with good taste."

Healthy should be distinguished from *healthful* and from *wholesome*: "The child is *healthy*"; "Exercise is *healthful*"; "*Wholesome* food and *healthful* exercise make him *healthy*."

Hence. See *Whence*.

High should be distinguished from *tall*. It is a mistake to say, as a New York newspaper recently did: "The Woolworth building is the *highest* in the world"; there are thousands of huts and cabins that are higher by thousands of feet.

Home is not a mere synonym for *house*: "He has a beautiful *home*" may not be true, even if he has a beautiful *house*. See *Reside*.

Hung. See *Hanged*.

If is often misused for *whether*: "I doubt *if* [whether] I shall be able to go"; "I *would* [should] like to obtain your *advice* [opinion] *if* [as to whether] I could *obtain* [procure] this letter by *law* [legal process]."

Ik is carelessly used to mean "kind," "sort." It properly means "the same." "Rob MacGregor and others of that *ik*" means "Rob MacGregor and other MacGregors." In phrases like this, it was misunderstood to mean "clan."

Illy is avoided by careful writers. *Ill*, like *well*, is an adverb as well as an adjective: "His *illy* [ill] formulated views hardly deserve notice."

Inaugurate, a word which implies the accompaniment of formal and dignified ceremonies, is loosely used for *begin* by writers who like big words. "The first steps in this reform have recently been *inaugurated* and are now making rapid progress" was recently written by a teacher of many years' experience. *Steps* cannot be *inaugurated*, nor can they *make progress*.

Individual means "a person or thing regarded as a unit." It is improperly used as a mere synonym of *person*: "Eight *individuals* [persons] were saved in the ark."

Inside of, expressing the idea of time, is provincial and colloquial: "*Inside of* [within] a year I shall be out of debt."

Invite should not be used for *invitation*: "She sent me an *invite* [invitation] to the wedding."

Kind is not plural; do not say "these (or those) *kind* of things."

Kind of should never be followed by the indefinite article: "What *kind of* [a] man is he?" *Kind of* and *sort of* in the sense of "rather" are colloquial: "I feel *kind of* [rather] ill."

Kindly. With strange confusion of thought, many persons write: "You are *kindly* requested to recommend a teacher of English for our school." No doubt the intention is that *kindly* should modify *recommend*, but its position prevents it from doing so. It is better to write: "You are requested to *have the kindness* to recommend," or "Will you *have the kindness* to recommend," etc.

Last is often misused for *latest*. His *latest* letter or book may not be his *last*; he may write more.

Latter applies only to the last of two. See *Former*.

Lay, as a verb, expresses causative action; *lie* expresses passivity: "She *lays* the book down"; "He *lies* quite still"; "He *lays* plans"; "A ship *lies* at anchor." The past tense of *lay* is *laid*; that of *lie* is *lay*: "She *laid* the book down; it *lay* there unnoticed."

Learn is a vulgarism when employed in the sense of "teach": "I'll *learn* [teach] you to be good!"

Less. The phrase "nothing *less* than" is often ambiguous: "He was *nothing less than* condescending in his manner." See *Fewer*.

Liable is passive, and in good modern usage is rarely followed by an infinitive; do not say, "He is *liable* to come at any moment," or "He is *liable* to be hurt." It usually implies weakness or defect: "*liable* to accident or injury." It is also used to express obligation: "He is *liable* for this debt." See *Apt*.

Lie. See *Lay*.

Like must never be used in the sense of "as": "He looked *like* his father"; "He died *as* he lived."

Like. See *Love*.

Likely. See *Apt*.

Literally implies that a statement to which it is attached is accurately and precisely true: "The audience was *literally* melted to tears," is not *literally* true.

Loan, used as a verb, is not in accord with good usage: "*Loan* me your umbrella" is an expression to be avoided. *Loan* is a noun.

Locate in the sense of "settle" is regarded as a vulgarism; do not say of a man that he *located* in the county.

Love should ordinarily be employed to express affection; *like*, to express the tastes: "A man *loves* his family; he *likes* fresh air, books, food, a pleasant acquaintance, etc."

Lovely, like *elegant*, is a greatly overworked word.

Luxuriant, as distinguished from *luxurious*, means superabundant in growth or production: "The vegetation is *luxuriant*"; "He leads a *luxurious* [indulgent, given over to luxury] life."

Mad, in the sense of "angry," is a provincialism which can hardly be condemned as forbidden, but is better avoided.

Male. See *Female*.

May. See *Can*.

Mighty, in the sense of "very," is to be avoided. Do not make use of such an expression as: "It's *mighty* hard."

Mind, in the sense of "obey," is to be avoided. Shun such expressions as: "I'll make you *mind* me!"

Minus, in the sense of "without," "lacking," is colloquial.

Most has been used instead of *almost* for almost a thousand years, but this use is not permissible. "It rained *most* every day" is bad usage.

Mutual. See *Common*.

Necessities has almost entirely usurped the place of *necessaries* in current English. The *necessities* of life often reduce one to the bare *necessaries*. It is unfortunate that the distinction between the words is no longer observed.

Negligence is used to denote a quality of character; *neglect*, to express a failure to act: "The accident was caused through the *negligence* of the flagman [or by his *neglect* to display a light]."

Neither denotes one of two, and should not be used for *none* or *no one*: "Of the two men, *neither* was ever seen again"; "*None* of those present heard him speak." As a conjunction, *neither* should be followed, not by *or*, but by *nor*: "He owned *neither* money *nor* land." See *Not*; also p. 40, sec. 2.

Never has become colloquially an emphatic negative: "He looked at it once and *never* said a word."

Nice, in the sense of "pleasant," "agreeable," has established itself in colloquial, but not in good literary, usage.

Nohow, a vulgarism, is rarely used except by persons who use the double negative: "He don't [doesn't] like her, *nohow* [anyway]."

None should be treated as a singular: "*None* of them *was* present"; "There is *none* of them that *doeth* good."

Nor. See *Neither*; *Not*.

Not must be followed by the correlative *nor* in such sentences as: "*Not* for wealth *nor* for fame did he strive"; "She *was not* present *nor* was her husband." See *Neither*.

Not . . . but, to express a negative, is a vulgarism not to be tolerated. Shun such a phrase as: "I have *not* had *but* one meal today." See p. 38, under "Double Negatives."

Nothing like and *nowhere near*, in such phrases as "The mine is *nothing like* as rich as reported," "She is *nowhere near* as beautiful as I thought," are frequently met with in conversation, but are to be avoided in all careful writing.

O should be used with the vocative, and without punctuation; *Oh*, for the ejaculation, and should be followed by a comma or a point of exclamation: "*O* Caesar, hear me!"; "*Oh*, how happy I am!"; "*Oh!* is it possible?" See chap. v, secs. 5, 35; p. 72, sec. 6.

Obligated for *obliged* is without warrant: "He felt *obligated* [obliged, under obligation] to go."

Observation should not be used for *observance*: "The *observation* [observance] of these precautions will be necessary."

Off must never be used with *of*; one or the other is superfluous: "Cut me a piece *off* [of] the loin"; "Cut me a yard [off] *of* that ribbon."

One another. See *Each other*.

Only. See *Alone*.

Oral. See *Verbal*.

Other. After *no other* use *than*, not *but*: "We soon saw that it was *no other but* [than] Wilson." See *Another*.

Ought, used in connection with *had*, is a vulgarism studiously to be avoided: "You *hadn't ought* to have paid so much."

Owing. See *Due*.

Panacea is ludicrously misused to mean an effective remedy for a single disease; it means something that cures all diseases.

Paradox means what seems absurd or self-contradictory. *Seeming* is therefore redundant in "a *seeming* paradox."

Partake of, in the sense of "to eat," is stilted and affected. Such an expression as: "He *partakes of* a light lunch" is to be avoided.

Party, except in legal documents, is never to be used in the sense of "person": "I have an engagement with an influential *party* [person]."

Per should be used in connection with other words of Latin form: "*Per diem*," "*per annum*," "*per cent*"; but: "He is paid \$50 *per week*" is to be avoided. Use *a* with "week," "day," etc.

Perpendicular merely means at right angles to something else mentioned; it should not be used for *vertical*.

Perpetually means "without interruption or cessation." See *Frequently*.

Person. See *Party*.

Place, when used in the sense of "where," is a vulgarism; shun such a phrase as: "Let us go *some place* [somewhere]." See p. 44, under "Ellipsis."

Popular means "pleasing to many people"; "It is not very *popular* with me" is therefore absurd.

Post and *posted*, for *inform* and *informed*, are too colloquial for serious writing.

Practical and *practicable* are often confused. A plan may be *practicable* [i.e., capable of being carried out], but not *practical* [because of its cost or some other feature]. In the sense of "skilful" or "experienced," *practical* is absurd: "*Practical* horseshoer."

Predicate is misused in two ways: (1) to mean "predict"; (2) to mean "base," "found": "His early return was *predicted* by his friends"; "He *predicates* [bases] his assertion on these facts."

Premature. To call a false report *premature* is ludicrous, unless there is reason to believe that the event reported will occur later.

Promise in the sense of "assure" is slang. Avoid such a use of the word as: "I punished him, I *promise* you!"

Propose is often misused for *purpose*, in the sense of "to plan," "to intend." To *propose* means "to offer a proposal," i.e., to submit a proposition for the consideration of someone; to *purpose* has the meaning of "to design" on the part of one who entertains the plan: "What do you *propose* [offer] as the best plan?"; "I *purpose* [plan] to write a book." See also *Proposition*.

Proposition is often misused for *proposal*. A *proposition* is a statement of a judgment or a plan; a *proposal* is the presentation or statement of an offer. See *Propose*.

Providing is sometimes misused for *provided*: "You may go *providing* [provided] you are accompanied."

Purpose. See *Propose*.

Quality is grossly misused as an adjective; fortunately the misuse is confined almost entirely to advertisements, where all sorts of violence are done to the language: "*Quality* clothes! Built (!) from the most exclusive (!) designs."

Quite means "entirely," "wholly." It is therefore misused in the sentence "She was *quite* [very much] pleased with the book"; "quite dark" should express the meaning of "completely dark." *Quite* in the sense of "somewhat" is equally to be avoided. *Quite a few* is nonsense, as well as bad English. See also *Real*.

Raise is misused in several senses. It is not a noun, and consequently to say, "I made a *raise*," in the sense of "I obtained some money," is ungrammatical. As a verb, it must be distinguished from *rear*: "We *raise* vegetables; we *rear* children." Avoid such expressions as: "She was *raised* [brought up] in old Kentucky"; "The landlord *raised* [increased] my rent."

Real, in the sense of "very," is a vulgarism. Avoid: "I was *real* [very] angry." See also *Quite*.

Reckon. See *Guess*.

Reference is often wrongly used with the preposition *in*: "*In* reference to your proposal" should be "*With* reference, etc." The same rule applies to the words *regard* and *respect*: "*With* regard to" is preferable to "*In* regard to"; "*With* respect to" is preferable to "*In* respect to."

Regard. See *Reference*.

Remainder. See *Balance*.

Researcher is a vulgarism of the worst sort.

Reside is used for *live* by those who like fine words, as *residence* is for *house, dwelling*: "He *resides* in a palatial *residence* [He lives in a fine house]."

Respect. See *Reference*.

Rest. See *Balance*.

Retire, for *go to bed*, is affected: "You may *retire* to your room and *go to bed*."

Revenge. See *Avenge*.

Reverend. Common usage has established the rule that, when used as a title, this word should be abbreviated (Rev.), and that it should not be preceded by the definite article (see, however, chap. iii, sec. 27): "Rev. A. V. Smith was present."

Right should never be used in the sense of "duty": "You had a *right* to warn me" is a vulgarism for "You *ought to have* warned me," "It was your *duty* to warn me." *Right*, in the sense of "very," is a provincialism: "It is *right* [very] pretty." Such expressions as "right now," "right off," "right away," "right here" are now provincial, though formerly in good use.

Rubbers, or *India-rubbers*, for *overshoes*, is provincial.

Same should never be used as a pronoun. Avoid the commonly used expressions: "Your letter received; in reply to *same*, I have to say, etc." (see chap. vii, p. 139). Likewise the expression *same as*, in the sense of "just as," "in the *same* manner," is a vulgarism. Avoid: "He treated me the *same as* if I were his own child."

Score is to be avoided in the following: "She *scored* [achieved] a complete success."

Seem. See *Appear*.

Set, meaning "sit," is a vulgarism needing only to be pointed out to insure its avoidance: "*Set* [sit] in this chair" is entirely indefensible; "His clothes *set* well" is more frequently condoned, but equally ungrammatical.

Settle. See *Locate*.

Shall. See under "Grammatical Notes," p. 36.

Should. See *Shall* (under "Grammatical Notes," p. 37).

Show, in the sense of "play," "performance," is bad: "Let's go to see a *show* [play]."

Show up, in the sense of "expose," is a vulgarism: "I will *show* him *up* [expose him] at all costs."

Size up, in the sense of "estimate," "weigh," is also a vulgarism: "I want you to *size* him *up* [estimate his character]."

Some, for *somewhat*, is a vulgarism: "I feel *some* [somewhat] better."

Sort. See *Kind*.

Sort of. See *Kind of*.

Splendid means "shining," "brilliant"; it should not be used as a term of general commendation. Avoid such expressions as: "My car runs *splendidly*"; "My watch keeps *splendid* time"; "He is doing a *splendid* work."

Stand for, which properly means "be responsible for," has recently come into common use in the United States for *stand*, *endure*, and also for *permit*: "I won't *stand for* [stand] his treatment of me." It is still, if not a vulgarism, at best colloquial and provincial.

State is now used vulgarly for *say*: "I *stated* [said] that I thought something ought to be done about it, and he finally *stated* [replied] in an indifferent way for me to come in [that I should come in] again this week"; "I pressed him for an answer, and he *stated*, 'No, no.'"

Sure, as an adverb, is not permissible: "I *sure* will do it"; "I will come *sure*." In each case use *surely*, or remodel the sentence to read: "I shall be *sure to* do it."

Teach. See *Learn*.

Team is a provincialism used commonly in New England to include the vehicle and the horses, oxen, etc., and its use has spread to other parts of this country.

That, in the sense of "so" or "such a," is a vulgarism: "I was *that* [so] pleased, I could not express myself clearly"; "I didn't know it was *that* [so] bad." The word *that* has so many functions that care must be taken to avoid the awkward repetition of it. Such a sentence as the following needs rewriting: "The police had a book *that* they found in his office *that* contained the names of people *that* he took orders for and *that* was valuable for the reason *that* we could inquire of these people." See p. 41, sec. 3.

Think should not have the word "for" added: "He is more to blame than you *think for*." See p. 39, sec. 3.

Through should not be used in the sense of "finished": "I am *through* [have finished] my work."

To is superfluous and wrong in "Where have you been *to*?" See *At*.

Transpire does not mean "happen"; it is properly used for "come to light," "become known": "The treason did not *transpire* for two years."

Try. See *And*. "*Try and* [to] eat something" is colloquial.

Ugly, in the sense of "bad tempered," "vicious," should be avoided: "He keeps an *ugly* [bad-tempered] dog."

Unique does not mean "rare," or "odd," as many seem to suppose; it means "alone of its kind": "Very *unique*," "more *unique*," and the like, are therefore absurd.

Unless. See *Except* and *Without*.

Upward of is not good usage, when used to express "more than": "I have been confined to the house for *upward of* [more than] a year."

Usually. See *Frequently*.

Verbal. "A *verbal* message" means only "a message in words"; a message by word of mouth is "an *oral* message": "He gave them *verbal* [oral] instructions."

Vocation. See *Avocation*.

Way should not be used in the sense of "away": "The house stood *way* [away] back in the woods"; "*Way* [away] down east."

Ways is often misused for *way*: "It is quite a *ways* [way] off."

Well. See *Good* and *Illy*.

What. See *But*.

Wholesome. See *Healthy*.

Whence means "from what place or cause," and hence in the expression "Return to the place *from whence* you came," *from* is redundant. This applies equally to *hence*, which should not be preceded by *from*.

Will. See *Shall* (under "Grammatical Notes," p. 36).

Without, for *unless*, is provincial: "I will not go *without* [unless] you go with me." See *Except*.

Witness is used for *see* by persons who like large words. We may *witness* an event, but not a person or a thing: "This is the largest audience I ever *witnessed* [saw]."

Worst kind is slang. Never use such an expression as "I want to go to the theater the *worst kind*" ["of a way" is sometimes added to this objectionable phrase] in the sense of "very much."

Would, in the sense of the auxiliary "do" or "did," is a vulgarism: "It's a wonder the flowers *wouldn't* grow there." See *Shall* (under "Grammatical Notes," p. 36).

CHAPTER III

SPELLING; WITH RULES FOR ABBREVIATING AND COMPOUNDING WORDS

The rules which follow are intended: (1) to indicate the better form where two or more spellings of a word are recognized; (2) to make clear when abbreviations should not be used, i.e., when good form requires words or figures to be spelled out instead of abbreviated, and vice versa; (3) to offer constructive rules which will enable a writer to master the difficult subject of compounding words.

Most of the rules given are so framed as to relate to concrete cases. Several of these are taken from the *Manual of Style* (The University of Chicago Press). A few general rules are added in the belief that they will prove serviceable to writers and others who may consult this book. It has not been thought wise to cumber the book with elementary rules, nor, on the other hand, with rules governing complicated or unusual cases.

SPELLING

1. Rules for spelling derivatives.—*a*) In derivatives formed from words ending in *c* by adding a termination beginning with *e*, *i*, or *y*, the letter *k* is inserted after the *c* when the latter is not to be pronounced like *s*:

colic, colicky; traffic, trafficked, trafficking, trafficker.

b) In derivatives formed by adding a termination beginning with a vowel to monosyllables or to words accented on the last syllable, when these words end in a single consonant preceded by a single vowel, that consonant is doubled:

abet, abetted, abetting, abettor; befit, befitting; clan, clannish (exception: combat, combated).

c) When a diphthong, or a digraph representing a vowel sound, precedes the final consonant of a word, or when the accent of a word ending in a single consonant falls on any other syllable than the last, the final consonant is not doubled in derivatives formed by the addition of a termination beginning with a vowel:

daub, daubed, dauber; benefit, benefited, benefiting; revel, reveled, reveling; travel, traveling, traveler; kidnap, kidnaper, kidnapped (exception: handicapped).

But the final consonant is doubled in the derivatives of a few words ending in *g*, in order to diminish the likelihood of its being pronounced like *j* before *e* or *i*:

humbug, humbugged, humbugging.

d) In derivatives formed from words ending with silent *e*, the *e* is generally retained when the termination begins with a consonant. When, however, the *e* is preceded by another vowel (except *e*), it is often dropped from the derivative (see sec. 4, below):

incite, incitement; chaste, chasteness; argue, argument; true, truly. (The words: wholly, nursling, wisdom, abridgment, acknowledgment, lodgment, judgment, and their compounds are exceptions.)

e) In derivatives formed from words ending with silent *e*, when the termination begins with a vowel, the *e* is generally omitted:

bride, bridal; guide, guidance; plume, plumage; use, usable, usage.

In order to guard against mispronunciation the silent *e* is sometimes retained (see sec. 4, below):

hoe, hoeing; shoe, shoeing; peace, peaceable; change, changeable; advantage, advantageous.

f) In derivatives formed from words ending in *y*, preceded by a consonant, by appending any termination except one beginning with *i*, the *y* is usually changed into *i*:

mercy, merciful; modify, modifies; gay, gaiety.

g) The endings *-sion* and *-tion* are distinguished in practice as follows:

-sion is generally the form in the case of nouns related to verbs ending in *-nd*, *-de*, *-ge*, *-re*, *-se*, *-ss*, *-mit*, *-vert*:

apprehend, apprehension; provide, provision; submerge, submersion; cohere, cohesion; immerse, immersion; confess, confession; permit, permission; pervert, perversion.

Exceptions to the rule are:

attention, contention, intention (also, with different meaning, intension).

-tion is the form in all other cases with few exceptions:

construct, construction; contravene, contravention; cultivate, cultivation; emigrate, emigration; pollute, pollution; resurrect, resurrection.

Exceptions to the rule are:

coercion, dissension, scansion, mansion, torsion, distorsion.

2. Give preference to the following forms of spelling:

abridgment	center	favor	Judea ¹
accouter	check	fetid ¹	judgment
acknowledgment	chlorid	fetish	kidnaper ¹
adz	chock-full	fetus	Koran
aegis ¹	clamor	fiber	labor
Aeolian ¹	clinch	flavor	lacquer
aesthetic ¹	clue	fluorid	leukocyte
afterward	coeval	forward	liter
almanac	color	fulfil	loath
aluminum	controller	fulness	lodgment
ambassador	cotillion	gaiety	Lukan
amid	councilor	Galilean	maneuver ¹
among	counselor	gipsy	Markan
anemia ¹	cozy	glamor	marvelous
arbor	cue	glycerin	meager
archaeology ¹	defense	goodbye	mediaeval ¹
ardor	demeanor	gray	meter
armor	diarrhea ¹	gruesome	miter
ascendency	disk	guarantee (v.)	Mohammedan
ascendent	dispatch	guaranty (n.)	mold
Athenaeum ¹	distil	harbor	molder
ax	downward	hemorrhage ¹	molt
aye	draft	Hindu	movable
bark (vessel)	drought	honor	mustache
bazaar	dueler	imbed	neighbor
Beduin	dulness	incase	niter
behavior	dwelt	inclose	odor
blessed	embitter	incrust	offense
boulder	emir	incumbrance	one's self (<i>not</i>
burned	employee	indorse	oneself)
caesura ¹	encyclopedic ¹	infold	outward
caliber	endeavor	ingraft	oxid
candor	engulf	instal(ment)	paean ¹
cannoneer	enrol	instil	paleography ¹
canyon	ensnare	insure	paleontology ¹
carcass	envelope (n.)	intrench	parole
caroled	Eskimo	intrust	parquet
castor (roller)	exhibitor	inward	partisan
caviler	fantasy	jeweler	peddler

¹ See sec. 9, below.

¹ See sec. 1 c), above.

Phoenix ¹	saber	subtle	trousers
pigmy	salable	succor	tumor
plow	Savior	sumac	upward
practice	savor	syrup	valor
(n. and v.)	scepter	taboo	vapor
pretense	sepulcher	talc	vendor
primeval	sergeant	technique ²	vigor
program	skepticism	theater	while ³
reconnoiter	skilful	thraldom	whiskey
reinforce	smolder	thrash	wilful
rencounter	somber	tormentor	woeful
reverie	specter	toward	woolen
rigor	staunch	tranquillize	worshiper
ruble	steadfast	tranquillity	Yahweh
rumor	subpoena ¹	traveler	

NOTE.—Make one word of “anyone,” “everyone,” “today,” “tomorrow,” “tonight,” “cannot” (see sec. 46, below). Distinguish between “sometimes” and “some time[s],” “someone” and “some one [or more] of the number.”

3. Differentiate between the terminations *-ise* and *-ize* as follows:

SPELL WITH *-ise*

advertise	compromise	enterprise	merchandise
advise	demise	excise	premise
affranchise	despise	exercise	reprise
apprise (to inform)	devise	exorcise	revise
arise	disfranchise	franchise	rise
chastise	disguise	improvise	supervise
circumcise	emprise	incise	surmise
comprise	enfranchise	manuprise	surprise

SPELL WITH *-ize* (*-yze*)

aggrandize	apostrophize	brutalize	characterize
agonize	apprize (to appraise)	canonize	christianize
analyze	authorize	catechize	civilize
anatomize	autolyze	catholicize	classicize
anglicize	baptize	cauterize	colonize
apologize		centralize	criticize

¹See sec. 9, below.

²In medical work now generally spelled “technic.”

³“Whilst” is the form generally preferred in England, but it is to be avoided in the United States.

crystallize	immortalize	ostracize	soliloquize
demoralize	italicize	oxidize	specialize
deputize	jeopardize	paralyze	spiritualize
dogmatize	legalize	particularize	standardize
economize	liberalize	pasteurize	stigmatize
emphasize	localize	patronize	subsidize
energize	magnetize	philosophize	summarize
epitomize	manumize	plagiarize	syllogize
equalize	memorialize	polarize	symbolize
eulogize	mercerialize	professionalize	sympathize
evangelize	mesmerize	protestantize	tantalize
extemporize	metamorphize	pulverize	temporize
familiarize	methodize	realize	tranquillize
fertilize	minimize	recognize	tyrannize
fossilize	modernize	reorganize	utilize
fraternize	monopolize	revolutionize	vaporize
galvanize	moralize	satirize	visualize
generalize	nationalize	scandalize	vitalize
gormandize	naturalize	scrutinize	vocalize
harmonize	neutralize	signalize	vulcanize
hellenize	organize	solemnize	vulgarize
humanize			

4. The following participles retain the final *e* of the primary word (see sec. 1 *d*) above):

agreeing	eyeing	hoeing	singing
dyeing	hieing	shoeing	tingeing

The following participles illustrate the omission of the *e* before the terminal (see sec. 1 *d*) above):

abridging	bluing	gluing	moving
acknowledging	changing	grudging	organizing
arguing	encouraging	icing	owing
awing	filing	issuing	trudging
biting	firing	judging	truizing

5. Differentiate between “farther” and “further” by using the former in the sense of “more remote,” “at a greater distance”; the latter in the sense of “more-over,” “in addition”:

the farther end; he went still farther; further, he suggested; a further reason.

6. In forms of address (vocative) use the "O" without a comma following; for an exclamation use "Oh," followed by a comma or an exclamation point (see p. 58, chap. iv, sec. 32; chap. v, secs. 5, 35):

O thou most mighty ruler! Oh, that I had never been born.

7. Form the possessive of proper names ending in *s* or another sibilant, if monosyllabic, by adding an apostrophe and *s*; if of more than one syllable, by adding an apostrophe alone:

King James's Version, Burns's poems, Marx's theories; Moses' law, Jesus' birth, Demosthenes' orations, Berlioz' compositions; for convenience' sake.

But in the case of proper names ending in a silent sibilant the possessive is formed by the addition of the apostrophe and *s*, whether the word is monosyllabic or not:

Charlevoix's discoveries; Illinois's legislature; Des Moines's population; Maupas's writings.

8. Before sounded *h*-, long *u*- (or *eu*-), and the words "one," "once," use "a" as the form of the indefinite article (not "an"):

a hotel, a harmonic rendition, a historical work, a union, a euphonious word, such a one, a once-read book.

9. The ligatures *æ* and *œ* are not used at the present day, either in Latin and Greek words, or in words adopted into English from these languages. In English these words are written either with *ae*, *oe*, separately, or with *e* alone. The ligature is retained, however, in Old English, and in French and other modern languages:

aetas; *Oedipus Tyrannus*; aesthetic; œuvre, but: maneuver; Ælfred, but: Alfred.

10. Subject to the exceptions noted in sec. 27, spell out religious, civil, and military titles of honor and respect, and forms of address preceding the name:

Admiral Dewey; General McClellan; Bishop Kane.

11. Spell out Christian names, as George, Charles, John (not: Geo., Chas., Jno.), and "von" as part of a person's name, except where the abbreviated form is used in quoted matter or in original signatures (see chap. v, sec. 1).

12. Treat all numbers in connected groups alike, as far as possible; do not use figures for some and spell out others; if the largest contains three or more digits, use figures for all (see below, sec. 14):

The force employed during the three months was 87, 93, and 106, respectively.

As a general rule, however, decimals, degrees, dimensions, distances, enumerations, money, percentage, weights, and like expressions should be given in figures:

6.05, 10°, 45 miles, 3 cubic feet, 24 pages, 111 bushels, 9 per cent (see chap. v, sec. 1), 43 pounds, \$1,000, etc.

13. Spell out round numbers (i.e., approximate numbers in tens, hundreds, thousands, or millions):

The attendance was estimated at five hundred; a thesis of about three thousand words.

14. Spell out all numbers, no matter how high, commencing a sentence:

Five hundred and ninety-three men, 417 women, and 189 children under eighteen, besides 63 of the crew, went down with the ship.

When this is impracticable, or for any reason undesirable, reconstruct the sentence; e.g.:

The total number of those who went down with the ship was 593 men, etc.

15. Spell out the time of day in ordinary reading-matter:

at four; at half-past two in the afternoon; at seven o'clock.

Statistically, in enumerations, and always in connection with A.M. and P.M., use figures:

at 4:15 P.M. (omit "o'clock" in such connections).

16. Spell out ages:

eighty years and four months old; children between six and fourteen.

17. Spell out numbers of sessions of Congress, of military bodies, of thoroughfares, of centuries, of Egyptian dynasties, and of all similar categories, unless brevity is an important consideration (see chap. iv, secs. 21, 27):

Fifty-eighth Congress, second session; Fifteenth Infantry, I.N.G.; Sixth Congressional District; Second Ward; Fifth Avenue; nineteenth century; Fifth Dynasty.

18. Spell out references to particular decades:
in the nineties.

19. Spell out names of months, except in statistical matter or in long enumerations (see pp. 130, 137):

from January 1 to April 15 (omit, after dates, *st*, *d*, *rd*, *nd*, and *th*).

20. Spell out "United States," except in quotations and in such connections as: General Schofield, U.S.A.;

U.S. SS. "Oregon"; in footnotes and similar references:
U.S. Geological Survey.

21. Spell out "Railroad (-way)," "Fort," "Mount,"
and "Port" in geographical appellations (see p. 94):

Chicago, Milwaukee & St. Paul Railroad (not: R.R. or Ry.);
Fort Wayne, Port Huron, Mount Elias.

22. In most cases, spell out all names of publications.
This rule, like many another, is open to modification in
particular instances, for which no directions can here be
given. Expediency, nature of context, and established
custom may be considered. Generally, if in doubt, spell
out; good taste will condone offenses in this direction
more readily than in the opposite.

ABBREVIATIONS AND CONTRACTIONS

23. Words are often shortened by means of the
omission of a letter, or of letters, from the middle of
the word, the omission being indicated by an apostrophe
(see chap. v, secs. 1, 42). These are called contractions;
they are not followed by a period:

m'f'g=manufacturing; ass'n=association.

24. Abbreviate names of states, territories, and pos-
sessions of the United States following those of towns, as
follows, when mentioned in lists, bibliographical matter,
etc., but not ordinarily in text matter:

Ala.	Colo.	Ga.	Kan.
Alaska	Conn.	Idaho	Ky.
Ariz.	D.C.	Ill.	La.
Ark.	Del.	Ind.	Me.
Cal.	Fla.	Ia.	Mass.

Md.	Nev.	P.I. = Philippine	T.H. = Territory
Mich.	N.H.	Islands	of Hawaii
Minn.	N.J.	P.R. = Porto Rico	Utah
Miss.	N.M.	R.I.	Va.
Mo.	N.Y.	S.C.	Vt.
Mont.	Ohio	S.D.	Wash.
N.C.	Okla.	Tenn.	Wis.
N.D.	Ore.	Tex.	W.Va.
Neb.	Pa.		Wyo.

25. In technical matter (footnote references, bibliographies, etc.) abbreviate "Company" and "Brothers," and the word "and" (&), in names of commercial firms:

The Macmillan Co., Macmillan & Co., Harper Bros.; Chicago, Milwaukee & St. Paul Railroad.

In text matter, not of a technical character, "Company" and "Brothers" should, however, be spelled out:

Harper Brothers have recently published two works of travel; The Century Company announces a new series; The extraordinary story of the South Sea Company.

And when the name of a commercial concern does not consist of proper names, the "and" should be spelled out:

American Steel and Wire Co.

26. Abbreviate "Saint" or "Saints" before proper names:

St. Louis, St. Peter's Church, SS. Peter and Paul.

27. Abbreviate Mr., Messrs., Mrs. (French, M., MM., Mme, Mlle), Dr. (but see pp. 133, 148), Rev., Hon., St., and Esq. Spell out all other religious, civil, and military titles of honor and forms of address. Do not, except on the envelope and in the address line of letters, write *the* Rev., *the* Hon. (see sec. 10, above; chap. iv, sec. 6, and chap. vii, p. 148).

28. In references to Scripture passages, the books of the Bible and of the Apocrypha, and versions of the Bible should be abbreviated as follows (see chap. iv, sec. 10):

OLD TESTAMENT

Gen.	I and II Chron.	Isa.	Jonah
Exod.	Ezra	Jer.	Mic.
Lev.	Neh.	Lam.	Nah.
Num.	Esther	Ezek.	Hab.
Deut.	Job	Dan.	Zeph.
Josh.	Ps. (Pss.)	Hos.	Hag.
Judg.	Prov.	Joel	Zech.
Ruth	Eccles.	Amos	Mal.
I and II Sam.	Song of Sol.	Obad.	
I and II Kings	(or Cant.)		

NEW TESTAMENT

Matt.	I and II Cor.	I and II Thess.	Jas.
Mark	Gal.	I and II Tim.	I and II Pet.
Luke	Eph.	Titus	I, II, and III John
John	Phil.	Philem.	Jude
Acts	Col.	Heb.	Rev.
Rom.			

APOCRYPHA (APOC.)

I and II Esd.	Rest of Esther	Song of Three	Pr. of Man.
Tob. = Tobit	Wisd. of Sol.	Children	I, II, III, and IV
Jth. = Judith	Ecclus.	Sus.	Macc.
	Bar.	Bel and Dragon	

VERSIONS OF THE BIBLE COMMONLY REFERRED TO

A.V.	= Authorized Version.
R.V.	= Revised Version.
R.V.m.	= Revised Version, margin.
A.R.V.	= American Standard Revised Version.
A.R.V.m.	= American Standard Revised Version, margin.
E.R.V.	= English Revised Version.
E.R.V.m.	= English Revised Version, margin.
E.V.	= English Version(s) of the Bible.
Vulg.	= Vulgate.
LXX	= Septuagint.

29. In literary references, in footnotes, and in matter of a bibliographical character, abbreviate "volume," "number," "psalm," "division," "chapter," "article," "section," "page," "column," "verse," "line," "note," "figure," followed by their number (see chap. iv, sec. 33); and abbreviate the word "following" after the number to denote continuance or sequence:

Vol. I (plural, Vols.), No. 1 (Nos.), Ps. 20 (Pss.), Div. III, chap. ii (chaps.), art. iii (arts.), sec. 4 (secs.), p. 5 (pp.), col. 6 (cols.), vs. 7 (vss.), l. 8 (ll.), n. 9 (nn.), Fig. 7 (Figs.); pp. 5-7 (=pages 5 to 7 inclusive), pp. 5 f. (=page 5 and the following page), pp. 5 ff. (=page 5 and the following pages).

30. Abbreviate the common designations of weights and measures in the metric system, as well as the symbols of measurement in common use, when following a numeral:

1 m., 2 dm., 3 cm., 4 mm.; c.m. (=cubic meter), c.d., c.c., c.mm.; g. (=gram); gr. (=grain); h. (=hour), min. (=minute), sec. (=second); lb. (=pound), oz. (=ounce); yd., ft., in.; Å.U. (=Ångström units), h.p. (=horse-power), C. (=centigrade), F. (=Fahrenheit), and l.c.m. (=lowest common multiple), etc. (See chap. v, sec. 2.)

The following is a list of the standard abbreviations for technical values, recommended by the American Institute of Electrical Engineers:

alternating current	. . .	a-c. (when used as a compound adjective; otherwise spell out)
brake horse-power	. . .	b.h.p.
boiler horse-power	. . .	boiler h.p.
British thermal units	. . .	B.t.u.
candle-power	. . .	c-p.

centimeters	cm.
circular mils	cir. mils
counter electromotive force	counter e.m.f.
cubic	cu.
direct current	d-c. (when used as a compound adjective; otherwise spell out)
electric horse-power	e.h.p.
electromotive force	e.m.f.
feet	ft.
foot-pounds	ft-lb.
gallons	gal.
grains	gr.
grams	g.
gram-calories	g-cal.
hours	hr.
inches	in.
indicated horse-power	i.h.p.
kilograms	kg.
kilogram-meters	kg-m.
kilogram-calories	kg-cal.
kilometers	km.
kilowatts	kw.
kilowatt-hours	kw-hr.
magnetomotive force	m.m.f.
miles per hour (second)	m.p.hr. (sec.)
millimeters	mm.
milligrams	mg.
minutes	min.
meters	m.
meter-kilograms	m-kg.
pounds	lb.
revolutions per minute	rev. per min., or r.p.m.
seconds	sec.
square	sq.
square-root-of-mean-square	effective, or r.m.s.
kilovolts	kv.
kilovolt-amperes	kv-a.
watt-hours	watt-hr.
watts per candle-power	watts per c-p.
yards	yd.

NOTE.—In the case of hyphenated abbreviations, the first element of the compound does *not* take a period.

COMPOUNDING

The compounding of words is accomplished either by joining two words so as to make one word, or by connecting two words with a hyphen. The modern tendency is against the hyphen, and in favor of uniting in one two words which, when united, convey but one idea:

schoolroom, workshop, headquarters.

Thus far, however, this practice can be spoken of only as a *tendency*, and there are many compound words which are better hyphenated than consolidated. The following rules are designed to cover such cases.

31. Hyphenate, as a rule, nouns formed by the combination of two nouns one of which stands in an objective relation to the other:

mind-reader, story-teller, office-holder, property-owner; hero-worship, child-study; wood-turning, clay-modeling.

Exceptions are common and brief compounds, usually in a specific or technical sense:

lawgiver, taxpayer, proofreader, bookkeeper, stockholder.

A large group of these words is formed by words the first element of which is a verbal noun in *-ing* standing in the same relation to the second element as if it were the object of a preposition:

boarding-house, dining-hall, sleeping-room, dwelling-place, printing-office, walking-stick, starting-point, stepping-stone, stumbling-block, working-man.

32. A verbal noun ending in *-ing* united with a preposition used absolutely (i.e., not governing a following noun) should take a hyphen:

the putting-in or taking-out of a hyphen.

33. Hyphenate two or more words (except proper names forming a unity in themselves) combined into one adjective preceding a noun:

so-called Croesus, well-known author, first-class investment, high-school course, half-dead horse, up-to-date apparel; but: New Testament times, Old English spelling.

But *do not* connect by a hyphen adjectives or participles with adverbs ending in *-ly*; or such combinations as the above when following the noun, or when predicative:

highly developed species; a man well known in the neighborhood; the fly-leaf, so called; Her gown and carriage were strictly up to date.

34. Hyphenate two or more nouns when combined in an adjectival sense before a proper noun:

the martyr-president Lincoln; the poet-artist Rossetti.

35. Compounds of "fellow," "father," "mother," "brother," "sister," "daughter," "parent," and "foster" should be hyphenated when forming the first element of the compound:

fellow-man, fellow-beings, father-love (but: fatherland), mother-tongue, brother-officer, sister-nation, foster-son, daughter-cells, parent-word.

36. Compounds of "great," indicating the fourth degree in a direct line of descent, should be hyphenated:

great-grandfather, great-grandson.

37. Compounds of "dealer," "god" (when this word forms the second element of the compound), "life," "maker," "master," and "world" take a hyphen:

coal-dealer, sun-god (but: godson, godfather, godsend), life-principle (exception: lifetime), tool-maker, master-stroke (exception: masterpiece), world-power.

38. "Half," "quarter," etc., combined with a noun should be followed by a hyphen:

half-truth, half-tone, half-year, half-title; quarter-mile.

39. Compounds having "self" or "by" as the first element of the compound are hyphenated:

self-evident, self-respect; by-product, by-laws.

40. Combinations with "fold" should be written as one word if the number contains only one syllable; if it contains more, as two:

twofold, tenfold; fifteen fold, a hundred fold.

41. Adjectives formed by the suffixation of "like" to a noun are usually written as one word if the noun contains only one syllable (except when ending in *l*); if it contains more (or is a proper noun), they should be hyphenated:

childlike, homelike, warlike, godlike; eel-like, bell-like; woman-like, business-like; Napoleon-like (but: Christlike).

42. "Vice," "ex," "elect," "general," and "lieutenant," constituting parts of titles, should be connected with the chief noun by a hyphen:

Vice-Consul Taylor, ex-President Roosevelt, the governor-elect, the postmaster-general, a lieutenant-colonel.

43. The prefix "non-" should ordinarily be followed by a hyphen, except in the commonest words:

non-contagious, non-unionist, non-interference; but:
nonage, nonsense, nondescript, nonessential, noncombatant.

44. The prefixes "ante-," "anti-," "bi-," "co-," "demi-," "infra-," "inter-," "intra-," "pre-," "post-," "re-," "semi-," "sub-," "super-," "tri-" are ordinarily joined to the word without a hyphen, unless followed by the same vowel as that in which they terminate or by -w or -y:

antechamber, antiseptic (but: anti-imperialistic), biweekly, bipartisan, coequal (but: co-ordinate), demigod, inframarginal, international, intersperse, intramural (but: intra-atomic), post-graduate, prearrange (but: pre-empt), recast (but: re-enter), semiannual, subconscious, subtitle, superfine, triweekly, tricolor (but: co-workers, re-yield).

Exceptions are such formations as:

ante-bellum, ante-Nicene, anti-Semitic, demi-relievo, inter-university, post-revolutionary, semi-centennial;

and combinations with proper names, long or unusual formations, and words in which the omission of the hyphen would convey a meaning different from that intended (see chap. iv, secs. 13, 17; and below, sec. 47):

pre-Raphaelite, re-tammanize; re-postpone, re-pulverization; re-formation (as distinguished from reformation), re-cover (cover again), re-creation (as distinguished from recreation).

45. The negative prefixes "un-," "in-," "il-," "im-," and "a-" do not usually require a hyphen:

unmanly, undemocratic, inanimate, indeterminate, illimitable, impersonal, asymmetrical.

46. Omit the hyphen from "today," "tomorrow," "tonight," "viewpoint," "standpoint." (See sec. 2, note, p. 70, above.)

47. "Quasi," "extra," "supra," and "ultra" (prefixed to a noun or an adjective) as a rule call for a hyphen:

quasi-corporation, quasi-historical, extra-hazardous, supra-temporal, ultra-conservative (but: extraordinary, Ultramontane).

48. "Over" and "under" should ordinarily be prefixed to a word without a hyphen, except in unusual cases:

overemphasize, overweight; underfed, underestimate; but: over-spiritualistic, over-careful.

49. In fractional numbers, spelled out, connect by a hyphen the numerator and the denominator, unless either already contains a hyphen:

The year is two-thirds gone; four and five-sevenths; thirty one-hundredths; but: thirty-one hundredths.

But *do not* hyphenate in such cases as:

one half of his fortune he bequeathed to his widow; the other, to charitable institutions.

50. In the case of two or more compound words occurring together, which have one of their component elements in common, this element is frequently omitted from all but the last word, and its implication should be indicated by a hyphen (though some writers regard this practice as an objectionable Teutonism):

in English- and German-speaking countries; one-, five-, and ten-cent pieces; If the student thinks to find this character where

many a literary critic is searching—in fifth- and tenth-century Europe—he must look outside of manuscript tradition.

51. A hyphen is used to indicate a prefix or suffix, as a syllable, not a complete word:

The prefix *a-*; the German diminutive suffixes *-chen* and *-lein*.

52. Following is a list of hyphenated words of everyday occurrence, of which some are difficult to classify, and others do not fall under any of the classes given above (see sec. 31, above):

after-years	death-rate	nature-study	subject-matter
bas-relief	first-fruits	object-lesson	thought-process
birth-rate	folk-song	page-proof	title-page
blood-feud	food-stuff	pay-roll	wave-length
blood-relations	fountain-head	poor-law	well-being
common-sense	good-will	post-office	well-nigh
cross-examine	guinea-pig	sea-level	well-wisher
cross-reference	horse-power	sense-perception	will-power
cross-section	man-of-war	son-in-law	

CHAPTER IV

CAPITALIZATION

There is probably no subject covered by this book about which ideas of good form will be found to differ more widely than that of capitalization. It is a subject difficult to treat with arbitrary rules, since it must be admitted that in very many cases there is equally good authority for and against capitalizing (see chap. viii, p. 157) a word under identical circumstances. In the preparation of this book, it has been deemed best, however, not to state any rule in the alternative, but to enunciate as *the* rule to be followed that for which there is not only good authority, but the best authority. To a writer accustomed in any given case to a practice different from that called for in this book, some of these rules may appear arbitrary. Each, however, has been framed in view of its bearing on some other rule or situation, and adherence to these rules in the preparation of a manuscript or in ordinary practice will insure a harmonious, consistent whole. It is hardly necessary to add, for greater clearness, that a direction to "capitalize" applies, of course, only to the first letter of a word, and not to the whole word.

Many of these rules have been taken in an abbreviated and condensed form from the *Manual of Style* (Chicago: The University of Chicago Press, 3d ed.).

1. Capitalize proper nouns and adjectives:

North America, Englishman; Elizabethan, French.

But *do not* capitalize proper names or their derivatives, in whose present, generalized acceptance the origin has become forgotten or obscured:

utopia, bohemian, philistine, platonic, quixotic, morocco (leather), boycott, roman (type), pasteurization;

and *do not* capitalize such words as the following when used in the sense of electrical units:

volt, ampere, watt, farad, henry, ohm, coulomb, etc.

2. Capitalize epithets used as substitutes for proper names, or affixed to a name:

the Pretender, the Virgin Mary, Richard the Lion-hearted, Alexander the Great.

3. Capitalize nouns and adjectives used to designate the Supreme Being or Power, or any member of the Christian Trinity; and all pronouns referring to the Deity unless closely preceded or followed by a distinctive name, or unless the reference is otherwise perfectly clear:

the Almighty, the Ruler of the universe, the First Cause, the Absolute, Providence (personified), Father, Son, Holy Ghost, the Spirit, Savior, Messiah, Son of Man, the Logos; "Trust Him who rules all things" (but: "When God had worked six days, he rested on the seventh").

But *do not* capitalize such expressions and derivatives as:

(God's) fatherhood, (Jesus') sonship, messiahship, messianic hope, christological (but: Christology).

4. Capitalize the names and epithets of peoples, races, and tribes:

Aryans, Kafirs, Negroes, Hottentots, Buginese, Celestials.

5. Capitalize the particles in French names, as "le," "la," "de," "du," when standing without a Christian name or title preceding; but *not* when preceded by such name or title:

Le Bossu, La Torre, De Coligny, D'Aubigné (but: René le Bossu, Miguel de la Torre, Gaspard de Coligny, Thomas d'Aubigné).

Always capitalize "Van" in Dutch names; never capitalize "von" in German names:

Stephen Van Rensselaer; Hugo von Martius, von Dobschütz.

NOTE.—Personal preference is responsible for the following, among others, as exceptions: Henry van Dyke, J. H. van't Hoff.

6. Capitalize titles of honor and respect, whether religious, civil, or military, preceding the name, and academic degrees in abbreviated form, following the name; all titles of honor or of nobility, when referring to specific persons, either preceding the name or used in place of the proper name; familiar names applied to particular persons; orders (decorations) and the titles accompanying them; titles, without the name, used in direct address; titles without the name when used of existing incumbents of office; and such words as "President," "King," "Czar" ("Tsar"), "Kaiser," "Sultan," and "Pope," standing alone, when referring to a specific ruler or incumbent:

King George IV, ex-President Taft, Rear-admiral Dewey, United States Commissioner of Education Claxton, St. Paul,

Father Boniface, Deacon Smith; the Prince of Wales, His Majesty, Your Grace; David Starr Jordan, Ph.D., LL.D. (Litt. D., Sc.D., F.R.G.S.); "the Father of his Country"; Knight Commander of the Bath; "Allow me to suggest, Judge"; the Secretary of the Treasury; the Bishop of London; but: The king in England, the czar in Russia, the sultan in Turkey, represent opposite extremes of the monarchical idea.

But *do not* capitalize the official title of a person when the title follows the name, or the title when standing alone without the name (with the exceptions noted above), or when, followed by the name, it is preceded by the article "the":

Woodrow Wilson, president of the United States; Paul Shorey, professor of Greek; the emperor of Germany (meaning, generally, any holder of the office, not a specific individual); the senator (when not referring to a specific person); the apostle Paul.

7. Capitalize "Nature" and similar terms, and abstract ideas, when personified:

For Nature wields her scepter mercilessly; representations of Vice in the old English morality plays.

8. Capitalize names for the Bible and other sacred books:

Holy (Sacred) Scriptures, Holy Writ, Word of God, Book of Books; Koran, Vedas, Mishna, the Upanishads, Apocrypha.

But *do not* capitalize adjectives derived from such nouns:

biblical, scriptural, koranic, vedic, talmudic, apocryphal.

9. Capitalize books and divisions of the Bible and divisions of other sacred books (see chap. iii, sec. 28; chap. vi, sec. 4):

Old Testament, Pentateuch, Exodus, II (Second) Chronicles, the Book of Job, the (Mosaic) Law and the (writings of the)

Prophets, Minor Prophets, Wisdom Literature, Gospel of Luke, Synoptic Gospels, the Fourth Gospel, Pastoral Epistles, Sermon on the Mount.

But *do not* capitalize words like "book," "gospel," "epistle," "psalm" in such uses as:

the five books of Moses, the first thirty psalms, biblical apocalypses.

10. Capitalize versions and editions of the Bible:

King James's Version, Authorized Version (A.V.), Revised Version (R.V.), Polychrome Bible, Septuagint (LXX), Peshitto (see chap. iii, sec. 28).

11. Capitalize the names or titles of biblical parables:
the parable of the Prodigal Son.

12. Capitalize such miscellaneous terms as:

Last Supper, Eucharist, the Passion, the Twelve (apostles), the Seventy (disciples), the Suffering Servant, the Golden Rule.

13. Capitalize the names of political parties, religious denominations or sects, and philosophical, literary, and artistic schools, and their adherents:

Republican, Conservative, National Liberal; Christian, Protestant, Catholic, Papist, Ultramontane, Reformed, Greek Orthodox, Anabaptist, Seventh-Day Adventists, the Establishment, High Church; Epicurean, Stoic, Gnosticism (but: neo-Platonism, pseudo-Christianity—see sec. 24, below; chap. iii, secs. 44, 47); the Romantic movement; the Symbolic school of painters. But *do not* capitalize any of these, or similar words or their derivatives, when used in their original or acquired general sense:

republican form of government, a true democrat and a conservative statesman, the communistic theories; catholicity of mind, puritanic ideas, pharisaic superciliousness; epicurean tastes.

14. Capitalize the word "church" in properly cited titles of nationally organized bodies of believers; or when forming part of the name of a particular edifice:

Church of Rome, Church of the Latter-day Saints; Church of the Holy Sepulcher, Fifth Avenue Baptist Church.

15. Capitalize the proper (official) titles of social, religious, educational, political, commercial, and industrial organizations and institutions:

Union League Club, Knights Templar; Boy Scouts; Young People's Society of Christian Endeavor, Associated Charities; Smithsonian Institution; the University High School; Cook County Democracy.

But *do not* capitalize such generic terms when used to designate a class; nor when standing alone, even if applied to a specific institution, except to avoid ambiguity:

young people's societies, the high school at Rockford, local typographical unions.

16. Capitalize the names of monastic orders and their members:

the Order of St. Francis, the Little Sisters of the Poor, Carthusians.

17. Capitalize the names of creeds and confessions of faith:

Apostles' Creed, Nicene Creed (but ante-Nicene—see chap. iii, sec. 44), Augsburg Confession, Thirty-nine Articles.

18. Capitalize the names of conventions, congresses, expositions, etc.:

Council of Trent, Parliament of Religions, Third Annual Conference of the Western Economic Society, World's Pure Food Exposition.

19. Capitalize the word "father," when used for church father, and "reformers," when used of Reformation leaders, if the meaning would be ambiguous otherwise:

the early Fathers, the Pilgrim Fathers, the Reformers.

20. Capitalize the names of legislative, judiciary, and administrative bodies and governmental departments, and their branches, when specifically applied:

Congress, the House of Representatives, the Committee of Ways and Means, the House of Commons, the General Assembly of Illinois.

But *do not* capitalize such general or incomplete designations as:

the national assembly, the state legislature, the council, the department, the board.

21. Capitalize ordinals used to designate sessions of Congress, names of regiments, Egyptian dynasties, and in similar connections (see chap. iii, sec. 17):

the Fifty-sixth Congress; the Seventh Illinois Regiment, I.N.G.; the Eighteenth Dynasty.

22. Capitalize generic terms for political divisions: (1) when the term is an organic part of the name and follows the proper name directly:

Holy Roman Empire, French Republic, United Kingdom, Northwest Territory, Cook County;

(2) when, with the preposition "of," it is used as an integral part of the name to indicate certain minor administrative subdivisions in the United States:

Department of the Lakes, Borough of Manhattan;

(3) when used singly as the accepted designation for a specific division:

the Middle West, Canada West, the Dominion, the West Side;

(4) when it is part of a fanciful or popular appellation used as a real geographical name:

the Windy City, the City of Brotherly Love, the Hoosier State.

But *do not* capitalize such terms when standing alone, or when not an integral part of the specific name:

the city; the empire of Russia; state of Illinois, county of Cook, city of Chicago.

23. Capitalize numbered political divisions (see chap. iii, sec. 17):

Eleventh Congressional District, Seventh Ward, Thirty-second Precinct.

24. Capitalize the names of political alliances, and such terms from secular or ecclesiastical history as have, through their associations, acquired special significance as designations for parties, classes, movements, etc. (see sec. 13, above):

Protestant League, Holy Alliance, Dreibund; the Roses, the Roundheads, Independents, Independency (English history), Nonconformist, Dissenter, Separatist.

25. Capitalize generic terms forming a part of geographical names:

Atlantic Ocean, Dead Sea, Baffin's Bay, Gulf of Mexico.

But *do not* capitalize words of this class when simply added by way of description to the specific name, without forming an organic part of such name:

the river Elbe, the desert of Sahara, the island of Madagascar.

Subject to the rule just stated, the following list will be found useful:

CAPITALIZE, IN SINGULAR FORM ONLY, WHEN IMMEDIATELY
FOLLOWING THE NAME

Archipelago	Creek	Harbor	Park
Borough	Delta	Head	Plateau
Branch (stream)	Forest	Hollow	Range
Butte	Fork	Mesa	Reservation
Canyon	Gap	Narrows	Ridge
County	Glacier	Ocean	River
Crater	Gulch	Parish (La.)	Run

CAPITALIZE IN SINGULAR OR PLURAL FORM WHEN IMMEDIATELY
FOLLOWING THE NAME

Hill	Island	Mountain	Spring
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CAPITALIZE, IN SINGULAR FORM, EITHER BEFORE OR AFTER THE
NAME; AND IN PLURAL FORM BEFORE THE NAME

Bay	Desert	Mount	Port
Bayou	Falls	Oasis	Sea
Camp (military)	Fort	Pass	Strait
Cape	Isle	Peak	Valley
Dalles	Lake	Point	Volcano

26. Capitalize adjectives and nouns used singly or in conjunction, to distinguish definite regions, and when used in connection with a geographical name; and also terms applied to groups of states:

Old World, Western Hemisphere, North Pole, Equator, the North (=Scandinavia), the East (the Orient), the Far East; the North, South, East, West (United States); Northern Europe, Southern California; North Atlantic states, Middle Western states.

But, subject to the foregoing rule, *do not* capitalize adjectives derived from such names, or nouns simply designating direction or point of compass:

oriental customs, the southern states, a southerner (but: Northman=Scandinavian); the wind is from the west.

In order to distinguish between a local and a world-wide application the latter should be capitalized:

Eastern peoples (i.e., peoples of the Orient); Western nations.

27. Capitalize the names of thoroughfares, parks, squares, blocks, buildings, etc. (see chap. iii, sec. 17):

Drexel Avenue, Ringstrasse, Via Appia, Chicago Drainage Canal; Lincoln Park; Trafalgar Square; Monadnock Block; Lakeside Building, Capitol, White House.

But *do not* capitalize such general designations of buildings as "courthouse," "post-office," "library," etc., except in connection with the place in which they are situated.

28. Capitalize names of important events:

Thirty Years' War, Revolution (French), War of Independence, Whiskey Insurrection (American), Civil War (American), Franco-Prussian War, Battle of Gettysburg; Louisiana Purchase.

29. Capitalize the names of civic holidays and ecclesiastical fast and feast days.

Fourth of July, Labor Day, Thanksgiving Day; Passover, Ash Wednesday, Feast of Tabernacles, Christmas Day.

30. Capitalize commonly accepted appellations for historical epochs, periods in the history of a language or literature, and geological ages and strata, the word "age" itself being capitalized only where a failure to do so would result in ambiguous meaning:

Stone age (but: Middle Ages), Crusades, Renaissance, Reformation, Inquisition, Commune (Paris); Old English (OE—see chap. v, sec. 1), Middle High German (MHG); the Age of Elizabeth; Pleistocene.

31. Capitalize titles of specific treaties, acts, laws (juridical), bills, etc.:

Treaty of Verdun, Peace of Prague, Edict of Nantes, Concordat, the Constitution (of the United States), Declaration of Independence, Act of Emancipation, Magna C(h)arta, Corn Law, Reform Bill (English), Fourteenth Amendment.

32. Capitalize the exclamations "O" and "Oh" (see chap. iii, sec. 6).

33. As a rule, capitalize nouns followed by a numeral—particularly a capitalized Roman numeral—indicating their order in a sequence:

Room 16, Ps. 20, Grade IV, Act I, Vol. I, No. 2, Book II, Div. III, Part IV.

But *do not* capitalize such minor subdivisions or their abbreviations as:

rule 9, sec. 4, scene i, art. iii, chap. 2 (ii), p. 7 (vii), vs. 11, l. 5, n. 6.

34. References to parts of a specific work should be capitalized:

The Introduction states; The Index is very complete.

But general references should not be capitalized:

The book has a complete index. (See chap. v, sec. 53.)

35. Capitalize the first word of a cited speech or thought in direct discourse, whether preceded by a colon or a comma (see chap. v, secs. 9, 10):

On leaving he remarked: "Never shall I forget this day";
With the words, "Never shall I forget this day," he departed.

36. In resolutions capitalize the first word following "Whereas" and "Resolved" (see chap. vi, sec. 12):

WHEREAS, It has pleased God ; therefore be it
Resolved, That

37. Capitalize the first word after a colon only when introducing a complete passage, or a sentence which would have an independent meaning, as in summarizations and quotations not closely connected with what precedes; or where the colon has the weight of such expressions as "as follows," "namely," "for instance," or a similar phrase and is followed by a logically complete sentence:

In conclusion I wish to say: It will be seen from the above that there is no alternative; As the old proverb has it: Haste makes waste; My theory is: The moment the hot current strikes the surface, the glass breaks.

But *do not* capitalize the first word of a quotation if immediately connected with what precedes; or the first word after a colon, if an implied "namely," or a similar term, is followed by a brief explanatory phrase, logically dependent upon the preceding clause; or if the colon indicates a note of comment:

The old adage is true that "haste makes waste"; Two explanations present themselves: either he came too late for the train, or he was detained at the station.

38. As a rule, capitalize the first word in sections of an enumeration if any one link contains two or more distinct clauses, separated by a semicolon, colon, or

period, unless all are dependent upon the same term preceding and leading up to them (see chap. v, sec. 16):

His reasons for refusal were these: (1) He did not have the time. (2) He did not have the means; or, at any rate, had no funds available; but: He objected *that* (1) he did not have the time; (2) he did not have the means; or, at any rate, had no funds available.

39. Capitalize all the principal words (i.e., nouns, pronouns, adjectives, adverbs, verbs, first and last words) in English titles of publications (books, pamphlets, documents, periodicals, reports, proceedings, etc.), and their divisions (parts, chapters, sections, poems, articles, etc.); in subjects of lectures, papers, toasts, etc. (see sec. 43, below):

Standard Thesaurus of English Words and Phrases; In Harper's *Dictionary of Classical Literature and Antiquities* will be found a useful article on "The Temples of Ancient Rome"; a toast to "The Guest of the Evening." (See chap. v, sec. 53.)

40. In foreign titles, in addition to capitalizing the first word, follow these general rules:

a) In Latin titles capitalize proper nouns and adjectives derived therefrom:

De compendiosa doctrina, De bello Gildonico.

b) In French, Italian, Spanish, and Scandinavian titles, capitalize proper nouns but not adjectives derived therefrom:

La vie de Ronsard, Histoire de la littérature française; Il Boccaccio a Napoli, Novelle e racconti popolari italiani; Antologia de poetas liricos castellanos; Svenska litteraturens historie.

c) In German and Danish, capitalize all nouns but not the adjectives, except German adjectives derived from the names of persons:

Geschichte des deutschen Feudalwesens (but: *Die Homerische Frage*); *Fremskrit i det nittende Aarhundrede*.

d) In Dutch, capitalize all nouns and all adjectives derived from proper nouns:

Geschiednis der Nederlandsche Taal.

41. Capitalize titles of ancient manuscripts (abbreviation: MS in the singular; MSS in the plural):

Codex Bernensis; *Cod. Canonicianus*.

42. In mentioning titles of newspapers, magazines, and similar publications, the definite article should not, as a rule, be capitalized or treated as part of the title (see chap. vi, sec. 4):

the *Chicago Record-Herald*, the *Century Magazine*, the *Annual Register of the University of Chicago*.

43. In titles of books, articles, etc., with the main words capitalized, all nouns forming parts of hyphenated compounds should be capitalized:

Eighteenth-Century Stage-Setting. (See sec. 39, above.)

But *do not* capitalize such components when other than nouns:

Sixty-third Street; Lives of Well-known Authors.

And in side-heads, *do not* capitalize any but the first word and proper nouns (see chap. v, sec. 65, and examples).

44. In botanical, geological, zoölogical, and paleontological matter, capitalize the Latin (scientific) names of divisions, orders, families, and genera, but not their English derivatives:

Cotylosauria, but: cotylosaurs; Felidae, but: felids; Carnivora, but: carnivores.

In botanical and zoölogical matter, capitalize the names of species, if derived from names of persons, or from generic names; but in geological and medical matter, the names of species are never capitalized:

Felis leo, *Cocos nucifera*, *Rosa Carolina*, *Parkinsonia Torreyana*, *Styrax californica*, *Lythrum hyssopifolia*; *Phyteuma Halleri*, *Carex Halleriana* (but [geological]: *Pterygomatopus schmidtii*, *Conodectus favosus*) (see chap. vi, sec. 11).

45. In astronomical work, capitalize the names of the planets, stars, and groups of stars (but not "sun," "earth," "moon," "stars"):

Jupiter, Aldebaran, the Milky Way, the Great Bear, the Big Dipper.

CHAPTER V

PUNCTUATION

The *Century Dictionary*, John Wilson's *A Treatise on English Punctuation*, and the *Manual of Style* of the University of Chicago Press have been used as authorities in compiling the rules which follow under this head.

The present tendency is to reduce punctuation to a minimum. What is a proper minimum is to a great extent a matter of taste and predilection—more so in English than in any other language. With the possible exception of rule 20 (regarding which the practice must be admitted to be quite irregular), no rule which is unnecessary or which could consistently be omitted has been given, and, conversely, every rule given is believed to be necessary for good practice.

Before entering on specific rules, the general one may be laid down: No punctuation mark should be used unless necessary; let the punctuation assist in making the meaning clear; when that end is attained further punctuation is superfluous and should be avoided.

THE PERIOD

1. A period should be placed after all abbreviations (for contractions, see chap. iii, sec. 23). The metric symbols should be treated as abbreviations, but not the

chemical symbols, nor the phrase "per cent," nor the format of books:

Macmillan & Co., Mr. Smith, St. Paul, No. 1, Chas. (see chap. iii, sec. 11), *ibid.*, s.v.; 9 mm.; but: m'f'g pl't (=manufacturing plant) (see chap. iii, sec. 23); O, H₂O, Fe; 2 per cent; 4to, 8vo (see chap. iii, sec. 12).

But *do not* use a period, in technical matter, after the recognized abbreviations for linguistic epochs, or for titles of well-known publications of which the initials only are given, or after such symbols as MS (=manuscript); IE (=Indo-European), OE (=Old English), MHG (=Middle High German); *AJSL* (=American Journal of Semitic Languages and Literatures). See also p. 79, note.

2. Use no period after Roman numerals, even when they are used as ordinals:

Vol. IV; Louis XIV was on the throne.

3. A period is used to indicate the end of a declarative sentence.

4. When a quotation forms the end of a declarative sentence, the period should always be placed within the quotation marks. But when a parenthesis forms the end of a declarative sentence, the period should be placed outside of the marks of parenthesis. A period may occur within a parenthesis only after an abbreviation or an independent sentence lying entirely within the parenthesis:

Tennyson's "In Memoriam." When the parenthesis forms part of the preceding sentence, put the period outside (as, for

instance, here). This was seventy years earlier (i.e., 44 B.C.). Put the period within the quotation marks. (This is a rule without exception.)

THE EXCLAMATION POINT

5. The exclamation point is generally used to mark an expression of surprise, pain, sorrow, anxiety, shame, disapprobation, a wish, or an outcry, and therefore it is sometimes used alone as a mark of criticism or surprise:

"Long live the king!" "Heaven forbid!" "Good!" he cried; The subject of his lecture was "The Thisness of the That"! The speaker went on: "Nobody should leave his home tomorrow without a marked ballot in their (!) pocket."

But, except in very rare instances, use a comma, not an exclamation point, after the exclamation "Oh" followed by other exclamatory words (see p. 58; chap. iii, sec. 6; chap. iv, sec. 32).

6. The exclamation point is placed inside the quotation marks or parentheses when part of the quotation or parenthetical matter; otherwise, outside.

See illustrations in sec. 5.

THE INTERROGATION POINT

7. The interrogation point is used to mark a query, or to express a doubt:

"Who is this?" The prisoner gave his name as Roger Crowninshield, the son of an English baronet (?).

Indirect questions, however, should not be followed by an interrogation point (see p. 42):

He asked whether she was ill.

8. The interrogation point should be placed inside the quotation marks only when it is a part of the quotation:

The question: "Who is who and what is what?" Were you ever in "Tsintsinnati"?

THE COLON

9. The colon has two distinct functions, one separative, the other continuative. (1) It may separate two clauses or groups of clauses which might be treated as independent sentences and separated by a period, but which the writer wishes, for purposes of clearness or emphasis, to connect in a single sentence. This use is antiquated and has almost entirely disappeared. (2) It may separate a clause which is grammatically complete from a second which presents an illustration or an amplification of its meaning. Or (3) it may introduce a formal statement, a list, an extract, or a long quotation not introduced by "that" (see sec. 34):

(1) A sinless creature, transgressing the moral law, is then not an unscientific assumption: conscience asserting itself as the voice divine within the human soul is then not only possible, but actual and real, in the history of man's earliest progenitors. (2) Most countries have a national flower: France the lily; England the rose, etc. (3) The rule may be stated thus: A sentence should always begin with a capital letter. We quote from the address: "I am called upon to propose the health, etc."; but: Declaring, "The letter is a monstrous forgery," he tried to wash his hands of the whole affair.

10. The colon thus often takes the place of an implied "namely," "as follows," "for instance," or a

similar phrase. Where such a word or phrase is used, it should be followed by a colon if what follows consists of one or more grammatically complete clauses; otherwise, by a comma (see below, secs. 22, 62):

"This is true of only two nations—the wealthiest, though not the largest, in Europe: Great Britain and France"; but: "This is true of only two nations—the wealthiest, though not the largest, in Europe—viz., Great Britain and France."

11. Use a colon after the salutatory phrase at the beginning of a formal letter, and after the salutation of a speaker to the chairman and the audience he is addressing:

My dear Mr. Brown: (See chap. vii, pp. 133, 138.)

Mr. Chairman, Ladies and Gentlemen:

12. Use a colon between chapter and verse in Scripture references, and between hours and minutes in time indications (see sec. 17, below):

Matt. 2:5-13; 4:30 P.M.

13. Use a colon between the place of publication and the publisher's name in literary and bibliographical references:

Clement of Alexandria (London: Macmillan), II, 97 (see chap. viii, p. 161).

14. The colon should be placed outside the quotation marks, unless it is a part of the quotation:

The following instruction is given under the head of "Business Correspondence": When a firm is the addressee, the salutatory phrase should be "Gentlemen:" or "Dear Sirs:"

THE SEMICOLON

15. The semicolon is used within a sentence to mark a division somewhat more distinct than that marked by a comma (see above, sec. 9):

Are we giving our lives to perpetuate the things that the past has created for its needs, forgetting to ask whether these things still serve today's needs; or are we thinking of living men? This is as important for science as it is for practice; indeed, it may be said to be the only important consideration.

16. In enumerations, separate the items by semicolons unless they are very short and contain no commas; or they are very long and require, by their grammatical structure, periods, exclamation or interrogation points, colons, or other semicolons:

The membership of the international commission was made up as follows: France, 4; Germany, 5; Great Britain, 1 (owing to a misunderstanding, the announcement did not reach the English societies in time to secure a full quota from that country); Italy, 3. The defendant, in justification of his act, pleaded that (a) he was despondent over the loss of his wife; (b) he was out of work; (c) he had had nothing to eat for two days; (d) he was under the influence of liquor. But: The questions, "What is your nationality?" "What is your religion?" "Are you naturalized?" all proved to be stumbling-blocks to the applicants.

17. In Scripture references the semicolon is used to separate passages containing chapters (see sec. 13, above):

Gen. 2:3-6, 9, 14; 3:17; chap. 5; 6:15.

18. The semicolon should be placed outside the quotation marks, unless it is a part of the quotation.

THE COMMA

19. The comma is "used to indicate the smallest interruptions in continuity of thought or grammatical construction, the marking of which contributes to clearness":

The doctrine is, indeed, laid down by an authority here and there; but, speaking generally, it has no place in the standards, creeds, or confessions of the great communions; e.g., the Apostles' Creed, the Nicene Creed, the canons of the early ecumenical councils, the Westminster Confession, the Thirty-nine Articles. Gossiping, women are happy, [to distinguish from:] Gossiping women are happy.

20. (1) If a series of words or groups of words consists of only two members, they should not be separated by commas unless the groups themselves are very long; (2) if the series consists of three or more members with conjunctions connecting each, no comma is necessary unless the series is very long or the groups themselves are long; (3) if in a series of three or more members the conjunctions are omitted except between the last two, each group of the series should be set off by a comma:

(1) Copper and gold are produced in quantities; but: The constant though wavering struggle between the representatives of the two attitudes of mind, and the misfortune and evil which come from religious disbelief constituted the main subject of his address. (2) He was equally familiar with the works of Homer and Dante and Goethe; but: He was equally familiar with the works of Homer, and Shakespeare, and Molière, and Cervantes, and Goethe, and Ibsen; Neither France for her art, nor Germany for her army, nor England for her democracy

can be cited. (3) The discourse was beautifully, eloquently, and forcefully delivered; The bravery of its men, the beauty of its women, and the intelligence of the rising generation, combined, etc.

"Etc." should always be preceded by a comma.

21. Ordinarily, use a comma (two if necessary) to separate from the rest of the sentence clauses introduced by such conjunctions as "and," "but," "if," "while," "as," "whereas," "since," "because," "when," "after," "although," etc., especially if a change of subject takes place:

When he arrived at the railway station, the train had gone, and his friend, who had come to bid him goodbye, had departed, but left no word. As the next train was not due for two hours, he decided to take a ride about the town, although it offered little of interest to the sightseer. While he regretted his failure to meet his friend, he did not go to his house.

But *do not* use a comma before clauses introduced by such conjunctions if the preceding clause is not logically complete without them; nor before "if," "but," and "although" in brief and closely welded phrases:

This is especially interesting because they represent the two extremes and because they present differences in their relations; This is good because true; I shall agree to this only if you accept my conditions.

22. Such conjunctions, adverbs, connective particles, and phrases as "now," "then," "however," "indeed," "therefore," "moreover," "furthermore," "nevertheless," "though," "in fact," "in short," "for instance,"

"that is," "of course," "on the contrary," "on the other hand," "after all," "to be sure," "for example," etc., should be followed by a comma when standing at the beginning of a sentence or clause to introduce an inference or an explanation, and should be placed between commas when wedged into the middle of a sentence or clause to mark off a distinct break in the continuity of thought or structure, to indicate a summarizing of what precedes, the point of a new departure, or a modifying, restrictive, or antithetical addition, etc.:

Indeed, this was exactly the point of the argument; Moreover, he did not think it feasible; Now, the question is this . . . ; Nevertheless, he consented to the scheme; In fact, rather the reverse is true; This, then, is my position: . . . ; The statement, therefore, cannot be verified.

But *do not* use a comma with such words when the connection is logically close and structurally smooth enough not to call for any pause in reading; with "therefore," "nevertheless," etc., when directly following the verb; with "indeed" when directly preceding or following an adjective or another adverb which it qualifies; nor ordinarily with such terms as "perhaps," "also," "likewise," etc.:

He was therefore unable to be present; It is nevertheless true; He is recovering very slowly indeed; He was perhaps thinking of the future; He was a scholar and a sportsman too.

23. A comma is preferably omitted before "rather" in such an expression as:

The time-value is to be measured in this way rather than by the time-equivalent of the strata.

24. If among several adjectives preceding a noun the last bears a more direct relation to the noun than the others, it should not be preceded by a comma:

The admirable political institutions of the country; a handsome, wealthy young man.

25. Participial phrases, especially such as contain an explanation of the main clause, should usually be set off by a comma:

Being asleep, he did not hear him; Exhausted by a hard day's work, he slept like a stone.

26. Put a comma before "not" introducing an antithetical clause or phrase:

Men addict themselves to inferior pleasures, not because they deliberately prefer them, but because they are the only ones to which they have access.

27. For parenthetical, adverbial, or appositional clauses or phrases use commas to indicate structurally disconnected, but logically related, interpolations; use dashes to indicate both structurally and logically disconnected insertions; do not use the two together (see below, secs. 59, 60, 68):

Since, from the naturalistic point of view, mental states are the concomitants of physiological processes; The French, generally speaking, are a nation of artists; The English, highly democratic as they are, nevertheless deem the nobility fundamental to their political and social systems; There was a time—I forget the exact date—when these conditions were changed.

28. Use a comma to separate two identical or closely similar words, even if the sense or grammatical con-

struction does not require such separation (see above, sec. 19):

Whatever is, is good; What he was, is not known; The chief aim of academic striving ought to be, to be most in evidence; It is unique only in this, that it presents only one side of the question.

29. Use a comma to separate proper nouns meaning different persons or places:

To John, Smith was always kind; To America, Europe awards the prize of mechanical skill.

30. Similarly, use a comma to separate two numbers:

In 1905, 347 teachers attended the convention; November 1, 1913. (See below, secs. 38, 39.)

31. Adjectival phrases containing a complementary, qualifying, delimiting, or antithetical adjective added to the main epithet preceding a noun should be set off by commas:

This harsh, though perfectly logical, conclusion; The deceased was a stern and unapproachable, yet withal sympathetic and kind-hearted, gentleman; Here comes in the most responsible, because it is the final, office of the teacher; The most sensitive, if not the most elusive, part of the training of children.

32. Two or more co-ordinate clauses or phrases ending in a word governing or modifying one and the same word should be separated by a comma:

A shallow body of water connected with, but protected from, the open sea; He was as tall as, though much younger than, his brother.

33. A comma is employed to indicate the omission, for brevity or convenience, of a word or words the repetition of which is not essential to the meaning:

In Illinois there are seventeen such institutions; in Ohio, twenty-two; in Indiana, thirteen; Price, ten dollars.

Often, however, such constructions are smooth enough not to call for commas (and the consequent semicolons):

One puppy may resemble the father, another the mother, and a third some distant ancestor.

34. A direct quotation, maxim, or similar expression, when brief, should be separated from the preceding part of the sentence by a comma (see above, sec. 9):

"God said, Let there be light."

35. Ordinarily put a comma after the exclamation "Oh" (see p. 58; sec. 5, above; chap. iii, sec. 6; chap. iv, sec. 32):

Oh, that I had never been born!

36. Use a comma before "of" in connection with residence, position, or title:

Mr. and Mrs. McIntyre, of Detroit, Mich.; President Harry Pratt Judson, of the University of Chicago.

Exceptions are those cases, historical and political, in which the place-name practically has become a part of the person's name, or is so closely connected with it as to render the separation artificial or illogical:

Clement of Alexandria; Philip of Anjou; King George of England.

37. Do not use a comma between consecutive pages in literary references, but use the en-dash (sec. 66, p. 119):
pp. 4, 7-8, 10; Ezra 5:7-8.

38. Put a comma after digits indicating thousands, except in a date or in a page-reference:

1,276, 10,419; January, 1909, 2200 B.C.; p. 2461.

39. Separate month and year, and similar time divisions by a comma (see above, sec. 30):

November, 1905; New Year's Day, 1906; Friday, May 3.

40. Omit the comma, in signatures, when followed by address, title, or position in a separate line, and after address followed by a date line, etc. (for the practice in letter-writing, see chap. vii, under "The Heading"):

JAMES P. ROBINSON

Superintendent of Schools

41. The comma is always placed inside the quotation marks but following the parenthesis if the context requires one.

THE APOSTROPHE

42. The apostrophe is used to mark the omission of a letter or letters in the contraction of a word, or of figures in a number:

ne'er, don't, 'twas, "takin' me 'at"; m'f'g; the class of '96.
(See chap. iii, sec. 23; chap. v, sec. 1.)

43. The possessive case of nouns, common and proper, is formed by the addition of an apostrophe, or apostrophe and *s* (see chap. iii, sec. 7):

a man's, horses' tails; Scott's *Ivanhoe*, Jones's farms, Themistocles' era; for appearance' sake.

44. The plural of numerals, and of rare or artificial noun-coinages, is formed by the aid of an apostrophe and *s*; that of proper nouns of more than one syllable ending in a sibilant, by adding an apostrophe alone (monosyllabic proper names ending in a sibilant add *es*; others, *s*):

in the 1900's; in two's and three's, the three R's, the Y.M.C.A.'s; "these I-just-do-as-I-please's"; "all the Tommy Atkins' of England" (but: the Rosses and the Macdougals); the Pericles' and Socrates' of literature.

QUOTATION MARKS

45. Quotations of a passage from an author in his own words, run into the text, should begin and end with quotation marks.

46. Use quotation marks for quotations from different authors, or from different works by the same author, following each other, uninterrupted by any intervening original matter, or by any reference to their respective sources (other than a reference figure for a footnote), even though such quotations are to be in reduced type (see chap. viii, p. 159).

47. Quote a word or phrase accompanied by its definition:

"Drop-folio" means a page-number at the foot of the page.

48. Quote an unusual, technical, ironical, etc., word or phrase in the text, whether or not accompanied by a word, like "so-called," directing attention to it:

Her "five o'clocks" were famous in the neighborhood; She was wearing a gown of "lobster-colored" silk; He was elected

"master of the rolls"; We repaired to what he called his "quarter deck"; A "lead" is inserted between the lines.

49. In translations, quote the English equivalent of a word, phrase, or passage from a foreign language:

Weltanschauung, "world-view" or "fundamental aspect of life"; Mommsen, *Römische Geschichte* ("History of Rome").

50. Quote words or phrases to which particular attention is directed:

the term "lynch law"; the phrase "liberty of conscience"; the concepts "good" and "bad"; the name "Chicago."

51. The titles of book series should be quoted:

"English Men of Letters" series; "International Critical Commentary."

52. Titles of short poems are put in quotation marks (see chap. vi, sec. 4):

Shelley's "To a Skylark."

53. Cited titles of subdivisions (e.g., parts, books, chapters, etc.) of publications, titles of papers, lectures, addresses, sermons, articles, toasts, mottoes, etc., should be inclosed in quotation marks (see chap. iv, sec. 39).

Beginnings of the Science of Political Economy, Vol. I, chap. i, "The British School"; chap. ii, "John Stuart Mill"; the articles "Cross," "Crucifixion," and "Crusade" in Hastings' *Dictionary of the Bible*; The subject of the lecture was "Japan—Its Past, Present, and Future."

When reference is made to parts of a specific work, i.e., Preface, Introduction, Table of Contents, Index,

etc., such words should be capitalized, but not quoted (see chap. iv, sec. 34):

See the Preface, p. iii; The Introduction contains much of interest; The Appendix occupies a hundred pages; but: The book has a very complete index.

54. Names of ships are put in quotation marks:

The U.S. SS. "Oregon."

55. Titles of pictures and works of art are quoted:

Murillo's "The Holy Family."

56. Quotation marks should always include ellipses, and the phrase "etc." when it otherwise would not be clear that it stands for an omitted part of the matter quoted, perfect clearness in each individual case being the best criterion:

Art. II, sec. 2, of the Constitution provides that "each state shall appoint . . . a number of electors equal to the whole number of senators and representatives . . ." He also wrote a series of "Helps to Discovery, etc."—"etc." here indicating, not that he wrote other works which are unnamed, but that the title of the one named is not given in full; but, on the other hand: "Preaching from the text, 'For God so loved the world,' etc. . . ."—"etc." here being placed outside of the quotation marks in order to show that it does not stand for other, unnamed, objects of God's love.

57. Quoted prose matter which is broken up into paragraphs should have the quotation marks repeated at the beginning of each paragraph.

58. Double quotation marks are used for primary quotations; for a quotation within a quotation, single;

going back to double for a third, to single for a fourth, and so on:

"The orator then proceeded: 'The dictionary tells us that "the words, 'freedom' and 'liberty,' though often interchanged, are distinct in some of their applications.'""

THE DASH

59. A dash is used to denote "a sudden break, stop, or transition in a sentence, or an abrupt change in its construction, a long or significant pause, or an unexpected or epigrammatic turn of sentiment":

Do we—*can we*—send out educated boys and girls from the high school at eighteen? The Platonic world of the static, and the Hegelian world of process—how great the contrast! "Process"—that is the magic word of the modern period; You will understand—but no, I believe you are incapable of understanding!

60. Use dashes (rarely parentheses—see below, sec. 70) for parenthetical clauses which are both logically and structurally independent interpolations (see above, sec. 27):

This may be said to be—but, never mind, we will pass over that; There came a time—let us say, for convenience, with Herodotus and Thucydides—when this attention to actions was conscious and deliberate.

61. A clause added to lend emphasis to, or to explain or expand, a word or phrase occurring in the main clause, which word or phrase is then repeated, should be introduced by a dash:

To him they are more important as the sources for history—the history of events and ideas; Here we are face to face

with a new and difficult problem—new and difficult, that is, in the sense that we are unprepared for it.

62. Wherever a “namely” is implied before a parenthetical or complementary clause, a dash should preferably be used (see above, sec. 10):

These discoveries—gunpowder, printing-press, compass, and telescope—were the weapons before which the old science trembled; But here we are trenching upon another division of our field—the interpretation of New Testament books.

63. In sentences broken up into clauses, the final—summarizing—clause should be preceded by a dash:

Amos, with the idea that Jehovah is an upright judge . . . ;
Hosea, whose Master hated injustice and falsehood . . . ;
Isaiah, whose Lord would have mercy only on those who relieved the widow and the fatherless—these were the spokesmen.

64. A word or phrase set in a separate line and succeeded by paragraphs, at the beginning of each of which the original phrase is implied, should be followed by a dash:

I recommend—

1. That we kill him.
2. That we flay him.

65. A dash should be used in connection with side-heads, whether paragraphed or “run in”:

Biblical criticism in other denominations—

A most interesting article appeared in the *Expository Times* of December, 1891.

21. *The language of the New Testament.*—The lexicons of Grimm-Thayer, Cremer, and others treat this subject fully.

21. **The language of the New Testament.**—The lexicons of Grimm-Thayer, Cremer, and others treat this subject fully.

NOTE.—The word has been taken from Webster's *International Dictionary*.

66. Use a dash in place of the word "to" connecting two words or numbers (see above, sec. 37):

May-July, 1906 (en-dash); May 1, 1905—November 1, 1906 (em-dash); pp. 3-7 (en-dash); Luke 3:6—5:2 (em-dash).

But if the word "from" precedes the first word or number, *do not* use the dash instead of "to":

From May 1 to July 1, 1906.

In connecting consecutive numbers, omit hundreds from the second number—i.e., use only two figures—unless the first number ends in two ciphers, in which case repeat; if the next to the last figure in the first number is a cipher, do not repeat this in the second number; but in citing dates B.C., always repeat the hundreds (because representing a diminution, not an increase):

1880-95, pp. 113-16; 1900-1906, pp. 102-7, pp. 100-103; 387-324 B.C.

67. A dash should precede the reference (to author, title of work, or both) following a direct quotation consisting of at least one complete sentence, in footnotes or when cited independently in the text:

¹ "I felt an emotion of the moral sublime at beholding such an instance of civic heroism."—*Thirty Years*, I, 479.

The Wedding-Guest he beat his breast,
Yet he cannot choose but hear.

—Coleridge, "The Ancient Mariner."

68. A dash should not ordinarily be used in connection with any other punctuation point, except a period (see above, sec. 27):

Dear Sir: I have the honor, etc.; not: Dear Sir:—I have the honor, etc.; This—I say it with regret—was not done; not: This,—I say it with regret,—was not done.

But in a sentence where a comma would be necessary if the parenthetical clause set off by dashes did not exist, the comma may be retained before the first dash:

Darwin, the promulgator of the theory,—though by no means its only supporter—is regarded today, etc.

And when the parenthetical clause set off by dashes itself requires an interrogation or exclamation point, such punctuation may be retained in connection with the second dash:

Senator Blank—shall we call him statesman or politician?—introduced the bill; If the ship should sink—which God forbid!—he will be a ruined man.

PARENTHESES

The term “parentheses” is applied to the elliptical (), as distinguished from the square [] brackets.

69. Parentheses are used to inclose figures or letters that mark divisions in enumerations which are run into the text:

The reasons for his resignation were three: (1) advanced age, (2) failing health, (3) a desire to travel.

When such divisions are separated into paragraphs, by means of figures or capital letters, parentheses should

not be used, but a period should follow the figure or letter. If the paragraphed subdivisions are indicated by the symbols *a*, *b*, *c*, etc., these should be used with a half-parenthesis (i.e., a parenthesis on the right of the figure only) (see chap. vi, sec. 7):

A. Under the head of

I. Under

1. Under

a) Under

70. Parentheses should not ordinarily be used to mark parenthetical clauses (see above, secs. 27, 60), unless confusion might arise from the use of less distinctive marks, or unless the content of the clause is wholly irrelevant to the main argument:

He meant—I take this to be the (somewhat obscure) sense of his speech—that the matter was of no consequence; The period thus inaugurated (of which I shall speak at greater length in a later chapter) was characterized by many excesses; The contention has been made (*op. cit.*) that he was not the originator of the plan.

BRACKETS

The term “brackets” is applied to the square marks [], as distinguished from the elliptical parentheses ().

71. Brackets are used (1) to inclose an explanation or note, (2) to indicate an interpolation in a quotation, (3) to rectify a mistake, (4) to supply an omission, and (5) for parentheses within parentheses:

(1) ¹[This was written before the publication of Spencer's book.—EDITOR.] (2) “They [the free-silver Democrats] asserted

that the present artificial ratio can be maintained indefinitely."

(3) "As the Italian [Englishman] Dante Gabriel Ros[s]etti has said" (4) *John Ruskin*. By Henry Carpenter.

["English Men of Letters" series, III.] London: Black, 1900.

(5) Grote, the great historian of Greece (see his *History*, I, 204 [second edition]), says that, etc.

ELLIPSES

72. Ellipses, consisting of a series of dots, or periods—usually four—are used to indicate the omission from a quotation of one or more words not essential to the idea which it is desired to convey, and also to indicate illegible words, mutilations, and other lacunae in a document, MS, or other material which is quoted. Where, in poetry, one or more complete lines are omitted, insert a full line of periods.

The point is that the same forces are still the undercurrents of every human life. . . . We may never unravel the methods of the physical forces; but

. . . . he sought the lumberer's gang,
Where from a hundred lakes young rivers sprang;
. . . .
Through these green tents, by eldest nature drest,
He roamed, content alike with man and beast.

73. An ellipsis within a quotation should be treated as a part of the quotation; and consequently should be inclosed in the quotation marks (see above, secs. 56, 71 [3]).

HYPHENS

74. The hyphen is used (1) at the end of a line when it is necessary to divide a word there, and (2) in many compound words (see chap. iii, secs. 31-45).

CHAPTER VI

THE USE OF ITALIC

Italic is used (1) to express emphasis, and (2) to set off a title, passage, or word from the context. With the purely typographical uses of italic, such as its choice for heads or for display, this book has nothing to do. We confine ourselves here to rules governing its use by writers and authors. Accordingly, the rules which follow (in part condensed from the *Manual of Style* [The University of Chicago Press, 3d ed.]) will be found to be only those which good practice requires, and which may be followed safely.

The use of italic type is indicated in the manuscript by underscoring with a single straight line the letters or words that are to be italicized.

One rule of general application may be stated at the outset: Italic should be used sparingly to express emphasis. The practice of italicizing words too freely spoils rather than adds to the effect, and wearies the reader.

1. Use italic (underscore) for words or phrases to which it is desired to lend emphasis or importance, etc.:

This was, however, *not* the case; It is sufficiently plain that the *sciences of life*, at least, are studies of processes.

2. Italicize foreign words and phrases adopted into the English language; also (as a rule) single sentences

or brief passages not of sufficient length to call for formal quotation:

the Darwinian *Weltanschauung*; the *laissez-faire* habit; the debater *par excellence* of the Senate; *De gustibus non est disputandum*, or, as the French have it, *Chacun à son gout*.

But *do not* italicize foreign titles preceding names, or names of foreign institutions or places, streets, etc., the meaning or position of which in English would require roman type:

Père Lagrange, Freiherr von Schwenau, the Champs Elysées, the German Reichstag, the Museo delle Terme.

Following is a partial list of words which have been adopted into the English language from other languages, but which are now regarded as anglicized, and should *not* be italicized, even when retaining their original accents:

ad interim	bona fide	consensus	dénouement
addendum	bon ton	contra	dépôt (=deposi-
(plur. -da)	bouillon	contretemps	tory)
ad lib[itu]m	bravo	corrigendum	de rigueur
ad valorem	bric-à-brac	(plur. -da)	détour
a posteriori	cabaret	coup d'état	dilettante
a priori	café	coup de grace	divorcée
à propos	cantina	crèche	doctrinaire
aide de camp	canto	criterion	dramatis per-
alias	carte blanche	(plur. -a)	sonae
alibi	census	cul-de-sac	éclat
Alma Mater	chaperon	datum (plur. -a)	élite
amateur	chargé d'affaires	débris	encore
anno Domini	chauffeur	début	ennui
ante-bellum	chef d'oeuvre	décolleté	ensemble
atelier	chiaroscuro	delicatessen	entrée
attaché	clef	demi-lune	entrepôt
bas-relief	clientèle	demi-monde	erratum (plur.-a)
beau idéal	confrère	demi-relievo	et cetera
billet doux	connoisseur	demi-tasse	ex cathedra

ex officio	massage	personnel	sauerkraut
exposé	matador	portmonnaie	savant
façade	matinée	postmortem (n. and adj.)	senor
facsimile	mêlée	post obit	seraglio
falence	menu	prima facie	sobriquet
fête	motif	pro and con[tra]	soirée
finis	naïve	procès verbal	spirituel
fracas	née	pro rata	stein
garage	net	protégé	subpoena
gratis	névé	pro tem[pore]	technique ¹
habeas corpus	niche	protocol	tête-à-tête
habitué	nil	questionnaire	tonneau
hangar	nol[le] pros[equi]	quondam	ultimatum
harem	nom de plume	queue	umlaut
hegira	onus	ragout	verbatim
hors d'oeuvres	papier mâché	recto	verso
innuendo	paterfamilias	régime	versus (v., vs.)
lèse majesté	patois	rendezvous	via
levée	per annum	résumé	vice versa
littérateur	per capita	réveille	vis-à-vis
litterati	per cent	rôle	visé
Magna C[h]arta	per contra		viva voce
mandamus	per se		

¹ See chap. iii, sec. 2.

3. The following words, phrases, and abbreviations used in literary and legal references should be italicized:

ad loc., *circa* (*ca.*), *et al.*, *ibid.*, *idem*, *infra*, *loc. cit.*, *op. cit.*, *passim*, *sic*, *supra*, *s.v.*, *vide*.

But *do not* italicize:

cf., etc., e.g., i.e., v. or vs. (versus), viz.

4. Italicize titles of publications—books (including plays, essays, cycles of poems, and single poems of considerable length, usually printed separately, and not from the context understood to form parts of a larger volume), pamphlets, treatises, tracts, documents, and periodicals (including regularly appearing proceedings and transactions); in the case of newspapers, periodicals,

etc., the name of the city (where published) when forming an integral part of the name (but see chap. iv, sec. 42); but *not* books of the Bible, canonical or apocryphal, or titles of ancient manuscripts, or symbols used to designate manuscripts (D16; Mb; P), which should invariably be in ordinary ("roman") type (see chap. iv, secs. 39, 40, 41):

Spencer, *Principles of Sociology*; *A Midsummer-Night's Dream*; *Idylls of the King*; *Paradise Lost*; the *Independent*, the *Modern Language Review*, *Report of the United States Commissioner of Education*, *Transactions of the Illinois Society for Child Study*.

This rule may be departed from in extensive bibliographical lists, in tables, or in other matter where to follow it would result in an undue preponderance of italics.

5. Italicize the words *See* and *See also*, when used in an index or similar compilation, for the purpose of a cross-reference, where the differentiation of those words from the context is desirable; and the words *for* and *read* in lists of errata, to separate them from the incorrect and correct readings (see p. 197):

See also Sociology; *for* levee *read* levée.

6. In signatures italicize the title or position added after the name:

ARTHUR P. MAGUIRE, *Secretary*

CARTER H. HARRISON
Mayor of Chicago

7. Italicize the symbols *a*), *b*), *c*), etc., used to indicate subdivisions when beginning a paragraph; and *a*, *b*, *c*,

etc., affixed to the number of verse, page, etc., to denote a fractional part (see chap. v, sec. 69):

See chap. iii, sec. 2, a); Luke 4:31a.

8. Italicize letters used to designate quantities, lines, etc., in algebraic, geometrical, and similar matter:

$ac+bc=c(a+b)$; the lines ad and AD ; the n th power.

9. As a rule italicize letters in legends to illustrations, or in the text, referring to corresponding letters in accompanying illustrations (see chap. x, sec. 3, p. 182):

At the point A above (see diagram).

10. Italicize particular letters of the alphabet when referred to as such:

the letter u , a small v .

11. In botanical, zoölogical, geological, and paleontological matter italicize scientific (Latin) names of genera and species when used together (the generic name being in the nominative singular), and of genera only, when used alone:

Rosa Carolina, *Felis leo*, *Conodectes favosus*, *Phyteuma Halleri*; *Pinus*, *Basidiobolus*, *Alternaria*, *Erythrosuchus*. (See chap. iv, secs. 44, 45.)

In medical matter, however, the general practice is to print such names in roman, avoiding italics altogether.

In astronomical and astrophysical matter:

a) Italicize the Greek, Latin, and Arabic names of planets, satellites, constellations, and individual stars:

Jupiter, *Tethys*, *Lyra*, *Antares*, ψ *Orionis* (but: Orion-type stars).

b) Italicize designations of celestial objects in well-known catalogues; also the Flamsteed numbers and Baeyer letters:

M 13 (for No. 13 of Messier's *Catalogue of Nebulae and Clusters*), *Bond 619*, *N.G.C. 6165*; *85 Pegasi*, *f Tauri*, *Lalande 5761*.

c) Italicize symbols for the chemical elements (but in all other cases these should be written in roman) (see chap. v, sec. 1):

H, *Ca*, *Ti*.

d) Italicize the lower-case letters designating certain Fraunhofer lines:

a, *b*, *g*, *h*;

but *not* the capital letters given by Fraunhofer to spectral lines:

A-H, and K;

and the letters designating the spectral types of stars are *not* italicized:

A5, B3, Mb.

12. In resolutions, italicize the word "*Resolved*," but not the word "Whereas." (See chap. iv, sec. 36.)

CHAPTER VII

LETTER-WRITING

In general, the considerations applicable to composition (see chap. i) should govern the writing of letters, and in this connection a careful study of chap. ii is also recommended. There are, however, several modifications of the general rules to be taken into consideration, depending on the character of the letter, the position of the person addressed, etc. Before we discuss the various classes of letters, a few general rules applicable to all may be laid down:

1. The writer of a letter should bear in mind that the written page is *to convey ideas to the mind of another*. The success with which this can be accomplished depends, of course, primarily on the language used; but there are other details which have a highly important bearing on the effect a letter will create. Paragraphing, punctuating, and the arrangement of the ideas expressed are subjects demanding especial care and thought. Too often ideas are not co-ordinated—are not expressed in proper sequence. A skilful letter-writer is one who, having first mastered the general rules of composition, visualizes, so to speak, the framework of his letter, and builds it up on a coherent and connected plan which will make itself clear to the mind of the recipient.

2. Never omit the date in even the most informal note; the day of the month, expressed in figures, should be unaccompanied by *st*, *nd*, *d*, *rd*, or *th*: "September 9," not "September 9th."

3. Do not jump from the first page to the fourth and then back to the second. Write on consecutive pages.

4. Never write in the margin or across what has been written.

5. Avoid postscripts.

6. Place the letter in the envelope so folded that when removed it will open with the right side up in position to be read.

Letters may be classed as (1) private or social; (2) business; (3) formal. The style and general treatment of these should differ considerably.

I. PRIVATE OR SOCIAL LETTERS

The private or social letter may be very informal, the degree of informality allowable being dependent upon the intimacy of the writer and the person addressed. In general, one may say that such a letter should reflect the personality of the writer and give the impression of conversation. But since it is a letter, attention should be given to securing order (for the sake of clearness) and variety of expression (in order to avoid monotony and triviality of tone).

Colloquial language and even slang are permissible in a letter to one with whom the writer is on very familiar

terms; but they should be used less freely than in speech, for the written word has a sharpness and a permanency that the spoken word lacks, and what might seem humorous when spoken often seems crude or even vulgar when written.

For similar reasons, carelessness of expression, neglect of grammar, and all offenses against culture and good breeding should be avoided.

Postscripts, though unavoidable if an important addition occurs to the writer after the letter is closed, should always be guarded against, as they give an impression of scrappiness and carelessness.

Private letters, from the nature of the case, must often contain much about the writer, and therefore there is always danger that they may be too full of "I's," and on that account may seem egotistical. The way to avoid this is to narrate events as objectively as possible.

To substitute for "I" such expressions as "the present writer," "your correspondent," is a poor device. It betrays self-consciousness, produces awkward English, and fixes attention upon the writer even more than would the unobtrusive use of "I."

Underscoring for emphasis is attractive but dangerous. If resorted to frequently, it loses its force, and three or four lines of underscoring become necessary to obtain any effectiveness. It is better to secure emphasis, when possible, by means of expression and arrangement.

Social letters should be written with pen and ink by the writer himself. The use of a pencil or typewriter

or the dictation of such a letter to another is felt as a lack of courtesy to the person addressed, as well as an indication of carelessness and indifference on the part of the writer. Only the most extraordinary circumstances can justify failure to observe this mandate of custom.

1. **The heading.**—In social correspondence there is no hard-and-fast rule requiring the address (city or town) of the writer, although it is always desirable that it should be given, and preferably at the right hand, near the top of the sheet, in two lines, thus:

900 MICHIGAN AVENUE
CHICAGO, ILLINOIS

In letters of this kind, however, it is permissible to place the address of the writer as well as the date at the end of the letter, but in that case the position should be at the left of the sheet below the line of the signature, thus:

900 MICHIGAN AVENUE
CHICAGO, ILLINOIS
September 9, 1913

No punctuation should be placed at the end of the lines; and the day of the month is usually to be expressed in figures (see chap. iii, sec. 19). It is customary, however, in social correspondence that is at all formal, to spell out the day of the month and the year: "September the ninth, nineteen hundred [and] thirteen."

2. **The address.**—In social letters, the name and address of the addressee may be inserted or omitted. If inserted, it may be placed at the left in a line below

the signature at the close. In this case, the city and state of the writer and the date should be placed at the beginning of the letter in the position indicated above.

3. The salutatory phrase.—This may take any one of a great number of forms. The formal "Dear Sir" is of course rare in social correspondence. Where formality is desired, "Dear Mr. Brown," or (slightly more cordial) "My dear Mr. Brown," may be resorted to. In the increasing degrees of familiarity good taste and common-sense will dictate the form of salutation. Varying circumstances will, at different times, afford a choice of wide range, from which, however, phrases such as "Friend Brown," "Friend John," or, almost as bad, simply "John," should by all means be excluded. The first word and the name, or the word used in place of the name, and the title before the name, should be capitalized: "My very dear Brother"; and the name should be followed by a comma. Avoid abbreviations in the salutation: "Dear Captain Brown" is better than "Dear Capt. Brown"; but Mr., Mrs., and Dr. are always to be preferred to the unabbreviated forms (see chap. iii, sec. 27).

4. The text.—On the subject of the text, nothing need be added here to what has been said in the introductory paragraph of this subdivision.

5. The complimentary close.—In social letters the language used depends on the degree of cordiality, intimacy, or relationship existing between the correspondents. The customary phrases: "Yours sincerely,"

"Yours very truly," may be added to, emphasized, or varied, but the writer should always remember that moderation and reserve are preferable to effusiveness. Under all circumstances shun the offensive "Yours, etc." The close is followed by a comma and is placed a little to the right of the center of the page.

6. The signature.—This is to be written on a line by itself, to end near the right-hand margin. The Christian name may be spelled out, or abbreviated by initials; the surname should of course be given in full. Except when writing to an intimate friend, a woman should sign her full name or indicate in parentheses the form in which she should be addressed:

GEORGIA MARIA BROWN
(MRS. GEORGE C.)
(MRS.) GEORGIA MARIA BROWN
(MISS) GEORGIA MARIA BROWN

7. The envelope.—The address on the envelope should begin with the name placed about midway between the top and bottom of the envelope. (In the United States, "Mr." preceding the name is preferred to "Esq." following it.) In the line below, rather more to the right, are placed the number and name of the street (avoiding all abbreviations, such as "St.," "Ave.," etc.), and this in turn is followed in the next line, still more to the right, by the name of the city or town, and in still another line by the name of the state, spelled in full. In the left-hand corner may be placed any directions or instructions, such as: "To be forwarded,"

"Private," "Care of Brown Publishing Company," etc., or the number of the post-office box. A variation of the arrangement of the address as given above, in what is termed the "block" form, is permitted by good taste. Both forms are given here:

MR. GEORGE C. BROWN
900 MICHIGAN AVENUE
CHICAGO
ILLINOIS

c/o BROWN PUBLISHING CO.

or, in the "block" form:

MR. GEORGE C. BROWN
900 MICHIGAN AVENUE
CHICAGO
ILLINOIS

c/o BROWN PUBLISHING CO.

Punctuation should preferably be omitted. If any is used, a comma should follow each line, except the last, where a period is necessary. The stamp should always be placed straight, i.e., without any fantastic reversal or turning, in the upper right-hand corner.

8. Example of social letter.—

189 MICHIGAN AVENUE
CHICAGO, ILLINOIS

DEAR GEORGE,

It was a disappointment not to see you at the club last night. The fact is, I had a favor to ask of you that could be explained better by word of mouth than on paper, but as I shall not have another opportunity of seeing you before you leave for London, I must prefer my request by letter.

It happens that my sister Mary has been planning to start for England about the middle of next month, which, I understand,

is the time at which you expect to leave. She wants to do some work in the British Museum and to meet some distant relatives of our mother's whom she has never seen. She had intended traveling with an aunt, but that lady has finally allowed her qualms over a sea voyage to cause her to abandon the plan.

I am wondering if, under the circumstances, my sister could join your party without inconveniencing anyone. Your mother and sister are going, I hear, and while they have not met Mary, they have doubtless heard about her and her work, so that they would not regard her as a stranger. Will you tell me frankly how they would consider this suggestion?

With best wishes for a pleasant trip,

Very sincerely yours,

JOHN BROWN

September 9, 1913

II. BUSINESS CORRESPONDENCE

The writing of business letters is an art to which all too little attention is paid. Terseness, clearness, politeness, an avoidance of monotonous and hackneyed expressions, are all as essential as is the rigid observance of the rules of grammar, spelling, punctuation, and paragraphing. No unnecessary words should be used; nevertheless, the personality of the writer and the "atmosphere," so to speak, of the relations existing between the correspondents should be manifest throughout. A curt, formal, or hackneyed letter may create a poor impression—may even tend to destroy or injure business relations. A business letter should be so written as to compel attention, develop interest, create desire, or effect a decision. The successful writer of a

business letter is one who sends *himself* along with his message. A succinct, well-worded, polite letter influences the recipient, unconsciously to himself, in the writer's favor.

The stationery used, the character of the printed or the engraved letter head, the appearance of the type-writing, even the manner in which the letter is folded, all tend to exert a subtle influence on the mind of the recipient.

1. The heading.—The arrangement of the place and date in business letters is usually arbitrary, since the name and details of the business and the location, together with the name of the city or town, are usually printed, a space for the date being left blank on the right. Either of the following forms may be used, depending somewhat on the space available:

900 MICHIGAN AVE.

CHICAGO, ILL., September 9, 1913

or, in "block" form:

900 MICHIGAN AVE.

CHICAGO, ILL.

September 9, 1913

In cases such as the foregoing the word "Street" or "Avenue" is usually abbreviated. Ordinarily no punctuation follows any of the lines. The name of the month should not be abbreviated, nor should the day of the month be followed by *st*, *nd*, *d*, *rd*, or *th*.

2. The address.—The business name and address of the addressee should be placed at the beginning of

every business letter, at the left of the sheet, below the date line, the name in a line by itself, the address in two lines below. Either of the following forms may be used:

Messrs. Brown, Jones & Co.
900 Michigan Ave.
Chicago, Ill.

or, in "block" form:

Messrs. Brown, Jones & Co.
900 Michigan Ave.
Chicago, Ill.

Whichever one of these forms is adopted, the practice should be uniform in respect to the place and date lines, and the name and address of the addressee. In a typewritten letter, unless it be very short, the address lines should in both cases be "single spaced."

3. The salutatory phrase.—In business letters, this should begin flush on the left, lining up with the first line of the address, and should be followed by a colon. When a firm is the addressee, the phrase should be: "Gentlemen:" or "Dear Sirs:" and when an individual is addressed, it should be: "Dear Sir:" or "My dear Sir:" substituting in the case of a woman, either married or single, the word "Madam" for "Sir." In this country, contrary to the English practice, the phrase "My dear Sir" is regarded as more cordial and less formal than "Dear Sir."

4. The text.—As stated in the introductory paragraph to this section, all hackneyed phrases are to be

avoided—especially incomplete sentences, such as: “Yours of even date received,” “Replying to yours of even date, we have to say,” “same will receive prompt attention,” “find inclosed,” “thanking you in advance,” “as above stated,” etc. Care should be taken not to write in the first person singular when the letter is signed with a firm name. The first word of the text should begin in the line next below the salutation and should have the same indention as all succeeding paragraphs in the letter. Leaving a blank line between paragraphs, as is the practice of some business houses, sets off the paragraphs sharply and gives emphasis to each of them; but it produces a “staccato” effect, an effect of discontinuity and sometimes of overemphasis, which is often contrary to the intention of the writer. Much the same may be said of over-paragraphing, which is sometimes carried so far as to make a separate paragraph of each sentence. A little consideration of these effects will enable each writer to decide what style he wishes to adopt.

5. The complimentary close.—Present practice limits this to the forms: “Yours truly,” or “Yours very truly.” The phrases: “Respectfully yours,” “Faithfully yours,” etc., are no longer regarded as good form in ordinary business letters. Phrases introductory to the complimentary close, such as “Believe me to be,” “I am,” “Awaiting an early reply,” etc., should form a separate line. The first word only of the complimentary close should be capitalized, and a comma should follow the close of the line, arranged as follows:

Awaiting an early reply, I am
Yours very truly,
GEORGE C. BROWN

OR

Yours truly,
BROWN PUBLISHING CO.
per George C. Brown

The vulgar "Yours, etc." is never permitted, and no degree of haste or familiarity will excuse its use.

6. The signature.—As indicated in the illustration given in the preceding section, in a letter signed by the firm name, the latter should be followed by the signature of the person writing the letter, preceded by the word "per." For additional suggestions see sec. 6, under "Private or Social Letters."

7. The envelope.—See sec. 7, under "Private and Social Letters," and sec. 7, under "Formal Letters."

8. Examples of business letters.—

[1]

CHICAGO, ILL., July 24, 1913

Messrs. Smith, Jones & Co.

99 Fetter Lane

London, E.C., England

GENTLEMEN: We are in receipt of your complaint to the effect that Nos. 7 and 8 of the *Journal of Petrology* were not received by the Director of the Geological Survey.

Our records show the dispatch of these numbers by registered mail on February 2. In view of the fact that so much time has been allowed to elapse before the claim was made, and of the fact that our stock is very low, we hesitate to duplicate this

order without further investigation. We are today sending out a tracer, and will report to you later, when we hear from the post-office authorities. In the event of advice from your customer that the package comes to hand later, you will of course let us know.

Yours very truly,
BROWN PUBLISHING Co.
per J. G.

[2]

CHICAGO, ILL., July 24, 1913

Messrs. Smith, Jones & Co.
99 Fetter Lane
London, E.C., England

GENTLEMEN:

Re: Your letters of June 4 and June 13

We have been delayed in canvassing the details of your invoice of June 4 for £16 15s. 5d. and your credit note of June 13 for 7s. 6d. On the item of 10,000 catalogues there seems to be a marked discrepancy between the amount authorized and the amount charged. Reviewing the details from our files we find the following:

- (a) Our order No. 225, January 2, 1913, authorized 10,000 copies of the Catalogue of Publications for English and foreign booksellers, private individuals, and Scottish ministers in accordance with your letter of December 15, 1912, to cost approximately £7 10s.
- (b) Our letter of January 9 authorized you to include the cost of extra copies of the catalogue for Indian universities and colleges.
- (c) The charges on your invoice of February 24 for £16 14s. 11d. and of July 4 for £1 2s. 10d. are for the total charges on catalogues for the Indian universities and colleges as per (b) above.

- (d) Your invoice of June 4 for the catalogues is £8 12s. 6d. plus £4 17s. 3d., total £13 9s. 9d., less credit note 7s. 10d., £13 1s. 11d. This, without discount, is, we understand, your total charge for (a) above.

If we are correct in our deduction regarding (d) in the foregoing, you will note that there is a difference of approximately £6 between the estimate in your letter of December 15, 1912 (£7 10s.), which was the basis of our order, and the actual amount charged. We, of course, appreciate the fact that the amount £7 10s. was merely an estimate; yet we certainly did not expect that the total cost would amount to nearly £13. May we ask you to go over your figures again and see if a mistake has not been made?

Yours very truly,

BROWN, WHITE & Co.
per J. G.

III. FORMAL LETTERS

Formal letters, as distinguished from either private or business letters, are (1) those addressed to persons occupying high positions, to whom it is desired to show some mark of unusual respect, and (2) invitations or acceptances or declinations of some nature.

1. **The heading.**—In formal *social* letters the place and date are never given at the top, but at the end and on the left; in other formal letters, however, the place and date should be at the right hand near the top of the page, as in business letters, without abbreviation of the name of the month.

2. **The address.**—This is placed at the end and on the left, below the place and date, if the latter are not at

the beginning of the letter (but see pp. 132-33). It, as well as the place and date, may be arranged as in the examples given in secs. 1 and 2 under "Business Correspondence," but the style should be uniform for both. In replying to formal invitations, the address of the addressee is omitted. For special forms see the list at the end of this subdivision (pp. 145 ff.).

3. **The salutatory phrase.**—Custom has established a variety of forms for different classes of individuals. For special forms see the list at the end of this subdivision (pp. 145 ff.). In cases not covered by this list, "Sir" may be used where extreme formality is intended; in other cases either "Dear Sir" or "My dear Sir" is in perfectly good taste.

4. **The text.**—Specially formal social letters are often written in the third person, but in that case they take no heading, address of the addressee, salutatory phrase, complimentary close, or signature (see example below, p. 149). The date, and the address of the writer, however, should always be given on the left at the close, and the date should preferably be spelled in full. It must not be inferred, however, that all formal communications should be in the third person. In many cases such a form of correspondence would cause grave offense. In general, it may be said to be usual for formal social invitations, acceptances, or declinations, but for other purposes this form is not in favor in this country. To express formality, respect, etc., the general tone and language should suffice.

5. The complimentary close.—As noted in the preceding section, formal letters written in the third person take no complimentary close. The complimentary close in extremely formal letters addressed to persons in high official positions may be (with modifications) as follows: "I have the honor to be, Sir, your most obedient servant," or, in case of a lesser degree of formality, "I am, Sir, yours most respectfully"; except, however, in unusual, and especially formal letters, the phrase "Yours very truly" is greatly to be preferred. Except in official correspondence from an official of the government to a private person, and sometimes between officers of the army or navy, the phrase "Your obedient servant" is passing out of use. In recent years the phrase "Your obedient servant" has been used in this country by a public official in writing to a private individual, to indicate the relation of "servant of the public" which exists on the part of the occupant of the public office. But in letters from private persons it is no longer regarded as among the customary conventions. For special forms, see list at the end of this subdivision (pp. 145 ff.).

6. The signature.—See sec. 6, under "Private or Social Letters" (p. 134).

7. The envelope.—Ordinary cases will be found to be covered by the rules in sec. 7, under "Private or Social Letters" (p. 134). For comprehensive forms covering many special cases, see list at the end of this subdivision (pp. 145 ff.).

For convenience, forms for the name and address, the salutation, the complimentary close, and the envelope required in special cases are grouped in the following list. Every class of persons to whom, for any reason, the foregoing rules are not applicable is enumerated, and letters to any person not coming within any of the classes enumerated in the list should be governed by the general rules given above. In formal business letters to persons covered by the list below, the name and address of the addressee should ordinarily be placed at the end of the letter, and on the left-hand side, the language for the envelope being the same as that given for the name and address in the list below. To place the name and address at the beginning, however, is in perfectly good taste, the choice of the end instead of the beginning for these details being customarily a mark of greater formality.

President of the United States

Name and address: The President, Washington, D.C.

Salutation: Sir: (or, less formal) Dear Mr. President:

Close: Yours very truly,

Envelope: Same as given for name and address.

Member of Cabinet

Name and address: The Secretary of State, Washington, D.C.

Salutation: Dear Mr. Secretary:

Close: Yours very truly,

Envelope: Same as given for name and address.

Ambassador

Name and address: His Excellency the French Ambassador,
Washington, D.C.

Salutation: Dear Mr. Ambassador:

Close: Yours very truly,

Envelope: Same as given for name and address.

Senator

Name and address: The Hon. Shelby M. Cullom, United
States Senate, Washington, D.C.

Salutation: My dear Senator: (or, more intimate) Dear Mr.
Cullom:

Close: Yours very truly,

Envelope: Same as given for name and address.

Congressman

Name and address: The Hon. J. R. Mann, United States
House of Representatives, Washington, D.C.

Salutation: Dear Sir: (or, more intimate) Dear Mr. Mann:

Close: Yours very truly,

Envelope: Same as given for name and address.

Governor

Name and address: The Hon. E. F. Dunne, Executive Man-
sion, Springfield, Ill.

Salutation: Dear Sir: (or, more intimate) Dear Governor
Dunne:

Close: Yours very truly,

Envelope: Same as given for name and address.

Secretary of State

Name and address: The Secretary of State, Springfield, Ill.

Salutation: Dear Mr. Secretary:

Close: Yours very truly,

Envelope: Same as given for name and address.

Mayor

Name and address: The Hon. Carter H. Harrison, Mayor's Office, Chicago, Ill.

Salutation: Dear Sir: (or, more intimate) Dear Mr. Mayor: (or, still more intimate) Dear Mr. Harrison:

Close: Yours very truly,

Envelope: Same as given for name and address.

Judge

Name and address: The Hon. Henry A. Freeman, State Circuit Court Building, Chicago, Ill.

Salutation: Dear Sir: (or, more intimate) Dear Judge Freeman:

Close: Yours very truly,

Envelope: Same as given for name and address.

Consul

Name and address: The French Consul, Chicago, Ill.

Salutation: Dear Mr. Consul:

Close: Yours very truly,

Envelope: Same as given for name and address.

President of a University

Name and address: President Harry Pratt Judson, University of Chicago, Chicago, Ill.

Salutation: Dear President Judson: (or, more formal) My dear Sir:

Close: Yours very truly,

Envelope: Same as given for name and address.

The Pope

Name and address: His Holiness, Pope Pius X, The Vatican, Rome.

Salutation: Your Holiness:

Complimentary close: Sincerely yours in Christ,

Envelope: Same as given for name and address.

Cardinal

Name and address: His Eminence, William Cardinal O'Connell, Archbishop of Boston, 25 Granby Street, Boston, Mass.

Salutation: Your Eminence:

Complimentary close: Faithfully your Eminence's servant, or, Sincerely yours; if the writer is a Catholic the words "in Christ" are usually added.

Envelope: Same as given for name and address.

Archbishop

Name and address: The Most Rev. John Ireland, D.D., Archbishop of St. Paul, Cathedral, St. Paul, Minn.

Salutation: Your Grace: or, Sir:

Complimentary close: Any of the ordinary forms, such as Very truly yours, or Yours sincerely, will be found to be in good taste; if the writer is a Catholic the words: "Sincerely yours in Christ," should be used.

Envelope: Same as given for name and address.

Bishop

Name and address: The Rt. Rev. James A. McFaul, D.D., Bishop of Trenton, Trenton, N.J.

Salutation: Right Reverend and dear Bishop: or, Right Reverend Bishop: or, simply, and perhaps more commonly, Sir:

Complimentary close: Same as that given for an archbishop above.

Envelope: Same as given for name and address.

Dean or Archdeacon

Name and address: The Very Rev. Dean Robinson, St. Paul's Church, etc.

Salutation: Reverend Sir:

Complimentary close: Very truly yours, or, Sincerely yours,

Envelope: Same as given for name and address.

Priest

1. A Parish Priest:

Name and address: [The] Rev. John A. Brown, 900 Michigan Avenue, Chicago, Ill.

Salutation: Reverend and dear Father: or, Dear Reverend Father:

Complimentary close: Yours sincerely, or any of the more formal phrases.

Envelope: [The] Rev. John A. Brown, Rector of St. John's Church, etc.

2. A Doctor of Divinity (S.T.D. or D.D.):

Name and address: Add the letters indicating the degree to the name.

Salutation: Reverend and dear Doctor:

Complimentary close and envelope: Same as for a parish priest.

3. A Vicar-General or Head of an ecclesiastical institution, such as a seminary:

Name and address: Very Rev. Francis C. Kelley, D.D., Chicago, Ill.

Salutation: Very Reverend and dear Father: or, Very Reverend and dear Doctor: as the case may be.

Complimentary close: Same as for a parish priest.

Envelope: Same as given for name and address.

Women in Religious Orders

Name and address: (1) The Reverend Mother Angela (in the case of the Mother Superior); (2) Sister Constance (in the case of a Sister); followed in each case by the address.

Salutation: (1) Reverend Mother; (2) Reverend Madam or Dear Madam.

Complimentary close: Same as for a parish priest.

Envelope: Same as for name and address.

8. Examples of formal letters.—

[Invitation]

Mrs. George Charles Brown requests the pleasure of Mr. John Smith's company at dinner on Wednesday evening, September the ninth, at eight o'clock.

900 MICHIGAN AVENUE
September the third
Nineteen hundred thirteen

[Acceptance]

Mr. John Smith accepts with much pleasure Mrs. Brown's kind invitation to dine on September the ninth. As Mrs. Brown failed to name the hour, Mr. Smith hopes he is right in assuming it to be half after seven o'clock.

9 LAKE SHORE DRIVE
September the third
Nineteen hundred thirteen

900 MICHIGAN AVENUE
CHICAGO, ILL., September 9, 1913

*The Secretary of State,
Washington, D.C.*

DEAR MR. SECRETARY:

I beg to request that a passport for travel in Russia be issued to me with all possible dispatch.

I am a citizen of the United States, and I transmit herewith the necessary credentials.

I am, Sir,

Yours respectfully,
(or, Yours very truly,)

GEORGE C. BROWN

[or, instead of at the beginning, place the name and address at the end; see pp. 132-33:]

THE SECRETARY OF STATE
WASHINGTON, D.C.

CHAPTER VIII

HINTS ON THE PREPARATION OF MANUSCRIPT FOR THE PRINTER

The preparation of the manuscript for the printer is a process which usually begins after the manuscript is completed. While the degree of preparation necessary differs with each work or "job" which comes to the printer, involving, in some cases, actual editing, and in other cases scarcely more than the notation on the manuscript of the size of type in which it is to be set and the length of the type-line, it will be evident to anyone that some technical supervision on the part of someone is necessary before the written pages can be turned over to different printers to set into type.

1. Definitions.—In all printing establishments the written material which is to be put into type is termed "copy." When this is put into type, it is spoken of as being "set" or "set up," the terms "composition" and "compositor" being applied to the process and to the printer respectively. The length of the type-line (which of course varies for different works, depending on the size of the book, the size of type and of paper to be used, etc.) is termed "measure." This is more fully treated below (chap. xi, pp. 189-92, to which the reader is referred). It will suffice at this point to state the self-evident fact that the compositor must be instructed

regarding the "measure" and the size of the type to be used, before he can begin composition. As to sizes of type, see chap. xi, pp. 188-89.

The term "legend" is applied to the descriptive language affixed to illustrations. An illustration printed on the same page as the text (i.e., with text-material above, below, or beside it) is called a "text-figure"; a full-page illustration, on special paper differing from that on which the text is printed, is called an "insert" (see p. 182).

The "imprint" is the inscription usually appearing at the foot of the title-page, giving the name of the publisher, the city and year of publication, etc. (see p. 201).

2. Order of material.—Before the "copy" reaches the printer, however, there are several things to be done by the author or by an editor for him. It should be borne in mind that it is no part of the duty of the publisher or of the printer to write any part of the copy for the author. Every part of the book, therefore, must be written out before it goes to the printer. What are termed the "preliminary pages" are too often overlooked by the author, but each is an integral, necessary part of the work.

The first printed page in the book is known as the "half-title"—sometimes called the "short title" or "bastard title." It is a page bearing only the main title of the book, and is usually blank on its reverse side. "Half-titles" are sometimes inserted in the body

of the book, either before each chapter, or to mark special divisions of the work. They should usually appear before an appendix and before an index unless these are very short.

Then follows the title-page bearing the title and subtitle (if any), the author's name, his academic or other titles (if desired), and, in case the book is to be privately printed (i.e., is not to bear the "imprint" of a publisher), such "imprint" as the author may desire, such as "Published by the Author," "Printed for Private Circulation," etc., with the year of publication below.

On the next page should follow the declaration of copyright in case the book is to be copyrighted, and this should read: "Copyright 19— by ——. All Rights Reserved" (see chap. xii, p. 209).

In case a dedication to the work is planned, the page containing the dedicatory language follows.

Next in order should come the Preface, if any is contemplated. This is usually placed before the Table of Contents and is not enumerated in the latter, being regarded as not strictly a part of the text proper.

Then follows the Table of Contents. For this it is ordinarily enough to list the titles of the several chapters. Sometimes, however, the subdivisions of each chapter are summarized under the chapter title, but that is a matter to be governed by the preference of the author and by questions of expediency, space available, etc. The preparation of the Table of Contents should be attended to in the beginning, or the matter may be over-

looked and the book be printed without it! The actual page numbers can be inserted later, when the book has been made up into pages. The compilation of this presupposes that titles have been affixed to each chapter and that each has been numbered in its proper order.

If a List of Illustrations is desired, its proper position is on the first odd-numbered page following the Table of Contents.

After the preliminary matter has been prepared and put in place, the sheets of the completed work should be numbered consecutively. Great confusion and possible expense may arise from neglect to number every page of the copy. Sheets are easily transposed or even lost, and if they are set up out of their order, the mistake may be overlooked until too late, or may involve an expensive readjustment of type.

If an Index is desired, one based on page-numbers cannot, of course, be prepared until the book has reached the page-proof stage, when the page numbers become available. If the references are, however, to be made to sections or paragraphs, instead of to pages, it is obvious that the Index can be made from the manuscript. Indexes based on paging are, however, more convenient and customary, except in rare instances. For hints on making the Index, see below, sec. 7, this chapter.

If the book is to contain illustrations, a decision should be reached as to their character and number and size (whether full-page, or otherwise), preferably before the manuscript leaves the author's hands. There are

several kinds of illustrations, and for a full definition and description of these the reader is referred to chap. ix, below. An estimate of the cost of the book must of course include the illustrations, and consequently it is wise to procure the photographs or drawings to be used before turning in the "copy" of the work. Care should be exercised in determining the language of the "legends" for the illustrations (see p. 152), which should be confined to one line in length when possible, and should rarely exceed two lines in length.

3. "Style."—In some publishing houses the "copy" is first turned over to a "copy-reader" who edits it for oversights, errors in phraseology, paragraphing, etc. He notes on it the "measure" (see p. 188), and marks the various passages in the text with the size of type in which they are to be set, prescribes the character of type for the chapter heads, subheads, side-heads, etc.; numbers and marks the footnotes; underscores or quotes titles (see chap. v, sec. 53; chap. vi, sec. 4); "casts up" tabular matter (see p. 198), and marks the position and character of the rules in tables as a guide to the printer; and last, but not least, reads everything carefully in order to apply consistent methods of capitalization, punctuation, and spelling. These characteristics, in the language of the printing establishment, are termed "style." "Style" is defined by Webster as "the manner or plan followed in any particular office or case in dealing with certain details of typography . . . preparation of copy, display, and the like, which may be regulated by

rule, and in regard to which customs may differ, as spelling, capitalization, and division, punctuation, abbreviations, etc."

Within certain limits, therefore, the "style" applied to any particular manuscript may be either that prescribed by the author or that adopted and enforced by the publishing house. Far above all questions of the choice of "style" is the rule—a cast-iron one in all high-class establishments—regarding *consistency*. Within certain limits, "style" does not matter, provided only that consistency of treatment is followed. That is to say, it is of comparatively little moment whether such words as "State," "Christology," "president" are spelled with a capital or lower-case first letter, if only they are *consistently* treated throughout. All high-class publishing houses have their own rules of style, but in the case of books and other independent publications, such establishments are generally willing to waive their own rules, within reasonable limits, in favor of the author's preference, if his manuscript consistently follows any good and well-recognized practice. If a manuscript is not prepared by the author with due care in this particular, either it will be edited by the copy-reader, at some cost to the author, or later, when it is in type, the proofreader will point out the inconsistencies; and the necessary corrections, which are sometimes very heavy, are then charged to the author's alterations (see p. 180).

It should be borne in mind that the "copy" is usually distributed among several compositors, who all work

on it at once. If, therefore, consistency in capitalization and other details is not brought about in advance, it is folly to expect consistency to result from the work of several independent compositors none of whom has any knowledge of what rules of style are being observed by the others.

Some rules, indeed, under the head of "style" are too technical for the ordinary author to burden his mind with. Yet the subject as a whole is one on which every writer should be informed in a general way. Those who wish more detailed information than is given in this chapter, and who desire an authoritative standard as a guide in all typographical matters where rules are needed are referred to the *Manual of Style* (Chicago: The University of Chicago Press, 3d ed.).

4. Technical practices.—The ordinary roman type has CAPITALS (called by printers "caps"), "SMALL CAPS" (i.e., capital letters usually about half the size of the "caps"), and "lower case" (i.e., the ordinary uncapitalized letters). The terms "upper case" (sometimes applied to "caps") and "lower case" came into use from the fact that the type set by hand is kept in two "cases" (i.e., shallow wooden boxes, divided into compartments for each character), the upper of which holds the "caps," and the lower, the "lower case."

To indicate on the manuscript ("copy") that "caps" are desired, draw three lines, and to indicate "small caps" draw two lines, under the letter or word to be capitalized. It is also a frequent practice to express

these directions by writing "caps," "s.c." (small caps), or "l.c." (lower case), or "c. and l.c." (caps and lower case) in the margin as a direction for a line or passage to be so treated (see below, p. 179). "Small caps" are rarely used alone for any purpose other than center-heads or legends for illustrations. Except in extremely rare cases they should not be used, in the place of italic, for one or more words in the text of ordinary reading-matter.

To indicate a reduction of a capital letter to a lower-case letter, draw an oblique line through it downward from right to left.

To indicate *italic*, underscore with a straight line. For italic caps, underscore with three lines and add the words "italic caps" in the margin. Fonts of italic type do not contain small caps.

To indicate **black-face** or **bold-face** type, underscore with a wavy line, thus ~~~~~~. This type is frequently resorted to for side-heads or center-heads, and to secure special emphasis where for any reason ordinary italic would not accomplish this result.

The German practice of "hair-spacing" words (sometimes called "letter-spacing"), in order to express emphasis, is one which is rarely resorted to in this country. For this purpose italic should invariably be preferred. A "hair space" is the thinnest space made, and when inserted between the letters of a word the effect is to cause the word to stand out prominently from the rest of the text. Its use in this country is practically limited,

so far as book work is concerned, to transliterations of some of the Semitic languages and cuneiform characters.

Quoted matter exceeding five or six lines of type is usually set in type of a smaller size than the body of the text. It will save trouble to the "copy-reader" and to the printer, and often avoid inconsistent typographical treatment, if such matter is single-spaced, when written on the typewriter, or is otherwise set off from the body of the text in the "copy" (see pp. 151, 189).

In case **special forms** of spelling, dialect, or capitalization are desired in a passage, such as matter quoted from another writer, the words "Follow copy" should be written in the margin of the passage in question.

If all directions to the printer are written in ink of a color different from that in which the "copy" is written, confusion and error will often be avoided.

Copy should be written on one side of the sheet only. No circumstances excuse a departure from this rule.

5. Insertions.—If after the "copy" is written it is desired to add matter of any length, the new matter should be written out on a separate sheet, which should be marked "Insert A" and attached to the sheet to which the new matter is to be added. On the latter the same words, "Insert A," should be written at the point where the insertion is to be made. If several pages of such new matter are to be inserted at one point, they should be marked with the number borne by the page calling for the insertion, followed by A, B, C, etc. Thus inserts for page 27 should be marked 27A, 27B, etc. If

pages are taken out, say from 9 to 27 inclusive, after the pages of the copy are numbered, page 8 should be marked 8-27, to show the omission; or at the bottom of the page may be written, "p. 28 follows."

Where copy is written in longhand, the letter *u* should be underscored, and a corresponding line should be drawn above the *u*. This practice will obviate confusion, and mistakes in proper names, foreign words, unusual spellings, etc.

If after having written a figure or abbreviation the author desires to have it spelled out, the printer will understand the wish if a ring is drawn around the characters or words to be so treated.

Punctuation should be carefully indicated on copy. The period should always be surrounded with a circle, thus ○. The hyphen should be distinguished from the dash by using two short lines for the former, thus -/; and care should be taken to make the colon and the semicolon easily distinguishable from each other.

6. Footnotes.—A footnote should not be placed at the foot of the page in the manuscript, but should be placed immediately below the line which carries the number or other reference mark, and set off from the text by drawing a line across the page immediately above and below it. The text should continue below it. When the matter is first put into type, the footnote will be put in this same relative position, so that when the pages come to be "made up" no mistake or confusion can arise as to which footnote belongs on the page in question.

If reference numbers are used for footnotes, these should be continuous *on the page*, but not continuous throughout the chapter. This practice will permit of later insertions of additional footnotes, without expense for renumbering the entire series. Numbering of footnotes is preferable to the use of asterisks or other symbols.

If the author's name is given in the text in connection with a reference to, or a quotation from, his work, it should not be repeated in the footnote:

This theory is questioned by Herbert, as follows: "I cannot admit,"¹ etc.

¹ *Laws of the Ancients*, I, 153. [Author's name is omitted.]

It is better to place at the end of the quotation, rather than before it, the index figure or symbol which refers in the text to the footnote (see illustration above).

The following should be the form of references in footnotes:

¹ C. R. Henderson, *Industrial Insurance* (2d ed.; Chicago: The University of Chicago Press, 1912), p. 321; S. I. Curtis, "The Place of Sacrifice," *Biblical World*, XXI (1902), 248 ff.

The order of the details should be: (1) author's name, followed by a comma, not a colon; (2) title (if of a book or periodical, underscored; if of an article, quoted); (3) number of edition, if desired; (4) place of publication, followed by a colon; (5) name of publisher and date of publication; (6) reference to volume and page. In case the reference includes the volume number, it is better to omit the abbreviations "Vol." and "p." as in the second example above (see chap. v, sec. 13).

7. Index.—The making of a good index is far more technical and difficult than many authors suppose. The success of a book may be said often to depend on its index; certainly the proper *use* of the book does. Unless the author is familiar with the elementary requirements of a good index, it is often desirable, if the book is technical or complicated, to have the index compiled by one who makes a business of this sort of work. The publisher can always direct the author to someone of this class.

The mechanical work of compiling an index should be accomplished by means of cards. Procure cards of a convenient size, and make one entry on each card, adding, of course the page number belonging to the entry. This work is done irrespective of the alphabetical order of the entries. While the cards are still in the order in which the work was done, the references should be verified. It is important that verification should be done at this stage, since it results in a large saving of time and labor, and there is more likelihood of discovering the loss of a card or reference at this time than later when the cards are arranged alphabetically. When this work is completed, the cards are arranged in their alphabetical order, and at this stage of the work those "catch-words" (i.e., the first, or index-words under which the subdivisions of the subject are arranged) which are duplicated on various cards are erased, thus bringing together the various "sub-subjects" under the main subject or word. These "sub-subjects" are best arranged with

reference to their *alphabetical* order, instead of the numerical order of the page references, just as the main "catch-words" are arranged. The work of indexing should begin as soon as the first instalment of page-proofs (see pp. 176 ff.) arrives from the printer.

Cross-references are a vital element of a good index. By this is meant that wherever a "catch-word" can be employed to refer the reader to the treatment of a subject under some other "catch-word," it should be resorted to. For example, if the main subject of, say, "Mankind," is indexed under that "catch-word," the words "Human beings," "Race," "People" might with propriety be added in their proper alphabetical position, followed by the words: "See Mankind." In like manner, if the subject "Childhood of Man" is to be indexed, it is of course placed under "C," and when "M"-~~is~~ reached, the entry should read: "Man, Childhood of. See Childhood of Man."

In indexes of proper names and other similar alphabetical lists the following rules should be observed:

a) Names beginning with M', Mac, or Mc, St., Ste., whether the following letter is capitalized or not, should be listed as if the prefix were spelled Mac, Saint, Sainte, thus making it unnecessary for one who consults the index to look in several places to make sure of finding the name sought:

Machiavelli
MacIntyre, Henry
McIntyre, James
M'Intyre, Thomas
Mack

St. Louis
St. Vincent
Sainte Beuve
Salt Lake City

b) Compound names should be listed under the first part of the name. List the other parts of the names in their respective alphabetical positions and give a cross-reference to the first:

Campbell-Bannerman, Sir Henry
Lloyd-George, David
Watts-Dunton, Theodore

George, Lloyd-, David. *See* Lloyd-George.

On the other hand, in the case of hyphenated names gratuitously adopted, as in the case of married women adding the maiden name to the married name, the name preceding the hyphen may be disregarded, and listing should be under the letter of the true name, with a cross-reference under the name preceding the hyphen.

c) Names with prefixes should be listed under the part following the prefix, except (i) in English (see *b* above); (ii) in French when the prefix consists of or contains the article; (iii) in Italian and Spanish when the prefix consists simply of the article; (iv) in Dutch, the Van, Ten, etc., being always capitalized (see chap. iv, sec. 5, note); (v) when the prefix and the name are written as one word. Naturalized names with prefixes should be treated according to the rules for the language adopted.

Hoffmann, von; Lima, de; Ponte e Horto, da; Santos Pereira Jardin, dos.

English: À Becket; De Quincey; De Morgan; D'Israeli; MacDonald; Van Buren.

French: Du Moncel; La Rochefoucauld; Le Sage; Du Pin; Du Bocage; but: Rosny, de; Bouille, de; Allard, de.

Italian and Spanish: La Lumia; La Farina; Lo Gatto; but: Farina, da; Rio, del; Torre, della.

Prefix compounded with the name: Vanderkinde, Zurlauben, Dechambre, Vanderhoeck, Delacroix.

In the case of the exceptions above noted, the first letter of the prefix governs the alphabetical position of the name.

d) Names spelled with the umlaut *ä, ö, ü* should be listed as if the umlaut were spelled out *ae, oe, ue*:

Müller, A.

Mufola, C.

Muller, B.

e) Names having two parts, or names of firms, connected by "and," "&," "y" (Spanish), or "et" (French), "und" (German), "e" (Italian) should be listed according to the first letter of the name preceding the connective: Smith & Evans (under "S"); Gomez y Pineda (under "G"); Loubet et Meunier (under "L"); Duncker und Humblot (under "D"); Sandrone e Vallardi (under "S").

f) On the subject of cross-references see chap. viii, p. 163.

What has been said applies to what may be termed the *mechanical* side of index-making. This is all highly important, of course. But of far greater importance is the intellectual side of the work, for unless this is done in a manner which will make the book—and every part

and subject in it—readily and easily accessible, the usefulness—and consequently the success—of the book itself will be destroyed.

Some books, and of course some subjects, lend themselves more easily to the work of indexing than do others. In such cases the work is comparatively simple. It is in the indexing of complex and involved subjects that the art of the indexer is seen at its best. Suppose, by way of example, that the work or passage to be indexed is one covering the several processes of color-printing—a complex and intricate subject. If each process is treated separately in the text under its appropriate title, the work of indexing will be comparatively easy. But if all the various processes are covered by paragraphs more or less general, and without special segregation of subjects, an intelligent picking-out, for indexing, of each process, and of each word which will express any phase of the subject, is necessary. Without such discrimination a casual glance at the index may fail to indicate to the reader that some particular branch of the subject on which he is seeking information is treated at all. Superficial indexing may cause a failure to use the book, in the belief that it does not cover the subject, in spite of the fact that the information may be there, though undisclosed by the index.

An index, unlike the book itself, can scarcely be too prolix or liberal. The index, unlike the text, is not *read*. It is *referred to*, and only those “catch-words” actually needed are read at any one time. Hence every word

which will aid in directing the reader to the subject he seeks should appear in the index. To determine what are such words, the compiler should frequently ask himself: "If *I myself* needed information on this subject, what are the words or 'sub-subjects' under which *I myself* should be likely to look for it in another man's work?" This point of view will often assist him in covering the needs of "the other man" who will use *his* work.

CHAPTER IX

ILLUSTRATIONS¹

If authors and editors were better acquainted with modern methods of illustrating, much more adequate and satisfactory results might be obtained.

In considering the subject of illustrations for a book, the first question to be decided is whether the figures shall be distributed in the text (see pp. 152, 182) or aggregated into plates. Since the decision of this question has a distinct bearing on the mechanical make-up of the book, it should be made only in consultation with the printer or publisher. If a rough "eggshell" paper is desirable for the text, on account of its lightness and bulking properties, only the coarsest of line drawings can be used unless the illustrations are put in as plates ("inserts"; see pp. 182-83), while the presence of fine line drawings and half-tones in the text requires the use of a highly finished, heavy, and non-bulking paper. A decision of the questions involved in these details can therefore be made only after consultation with an expert.

The process of engraving on wood was the original and costly method of illustrating books and magazines. Later, the invention of lithography offered a vastly cheaper method, which was quickly adopted. The

¹ For the following chapter on "Illustrations" the authors are indebted to Mr. A. C. McFarland, general superintendent of the University of Chicago Press.

advantage of having figures close to the text they illustrated was surrendered, chiefly on account of the financial advantage, and partly because better effects could be secured by the new process. Modern methods, however, have made possible again the use of the text cut at the point where the figure will be of the most service to the reader. There are in scientific works, however, cases in which plates are preferable to the text cuts; e.g., when a large series of figures must be before the eye at one time, or when some figure must be referred to at many points.

When it has been determined whether text cuts or plates are to be used, the mode of reproduction must be selected, for it is necessary to adapt the "copy" for the illustrations to the form of illustration decided upon (see chap. x, p. 182).

The following forms of illustrations appear in books and magazines: (1) lithography, (2) photolithography, (3) photogravure, (4) half-tone, (5) zinc and copper etching, (6) wax-engraving. It is purposed to state the nature of each of these, its limitations, its adaptability to special needs, and the requisites for successful reproduction of illustrations by each process.

1. Lithography.—While this process was formerly much used for illustrating scientific works, it has been largely superseded in single-color work by photolithography. It is still the most satisfactory method for the reproduction of objects in color, although the cost is almost prohibitive. For this reason it is being

replaced by the three-color half-tone process, later described under the subject of "half-tone" (sec. 4, below).

Lithographs are made by drawing on stone with crayon or pen the design to be printed. It requires an expert draftsman, familiar with the subject in hand, to make such drawings well, and even the best of draftsmen may make mistakes and introduce interpretations foreign to the author's design. The poorer the original drawing, the greater the chances of error, and the more the lithographer has to alter it to make it presentable.

a. Photolithography.—By this process an exact reproduction of the original drawing, in one color, is obtained, enlarged, reduced, or of the same size, as desired. The process consists of photographing on a sensitized plate of zinc the copy to be reproduced. This plate is then treated in such a way as to make only the lines of the design pervious to acid, and the plate is then very slightly etched. From this as many transfers as may be desired are taken to the lithographic stone, from which the printing is done. Because of the very slight etching required, much finer lines and dots may be reproduced than by zinc etching, where there is danger of the loss of very fine detail.

Copy for reproduction by this process should be drawn with black india ink, on white paper or cardboard, and be made exactly as it is intended to appear in its completed form. No wash or tints of any kind should be introduced.

3. Photogravure.—This process is of great utility for the illustration of scientific works, its advantage being that photographs and all kinds of drawings (whether in ink, crayon, or pencil, in line or tint or wash) can be reproduced with the utmost fidelity, with an almost perfect rendering of light and shade. Owing to the rather elaborate mechanical and photographic means employed, this process is rather expensive, and is used only for the more important works.

Copy should be prepared as the finished work is intended to appear, but inasmuch as contrast is always somewhat reduced by any photographic process, shaded parts of drawings should show a little more contrast than is desired in the reproduction.

4. Half-tone.—Half-tones are printed from relief plates, and hence may be used in the text; they require, however, a very fine surface on the paper for proper printing. Like photogravures, they are adapted to photographs and to varied styles of drawing, but owing to the presence of the "screen," results obtained from half-tones do not equal in delicacy and range those from photogravures. The printing plate is made by photographing the subject through a screen, the result being the breaking-up of the picture into lines and dots of varying strength, representing the various lights and shades of the original. These screens are made with different numbers of lines to the inch, from 65 for coarse newspaper work to 400 for the finest scientific work. The screen must be adapted to the quality and finish

of paper to be used, and the author should not, therefore, attempt to designate on his copy the size of screen to be used in the making of the half-tone. If the copy consists of photographs, good, clear prints should be furnished, and failing these, the original negative. Almost any sort of print can be reproduced, but engravers prefer those made on Solio paper, toned brown. If any alterations in the photograph are to be made, such as blotting out marks or toning out undesirable lines, etc., directions to this effect should be clearly given in writing attached, not marked on the print itself. Painting-out of portions or all of the background can easily be accomplished by the engraver.

If wash or pencil drawings are to be reproduced, contrast should be greater than is desired in the finished engraving, since the high-lights are of a light gray instead of white, because of the half-tone screen.

Recent developments have made possible the reproduction of colored subjects by the half-tone process. By this process a set of three plates is made to carry the three primary colors in the same proportion as in the original subject, so that when superimposed in their proper position, the result will be a reproduction of the copy in its original colors. A fourth plate is frequently added by many engravers, carrying black or neutral tint, to give the subject a "body" which it is sometimes impossible to obtain by the use of the primary colors alone. Almost any colored subject can be reproduced by this process, and, while not so satisfactory artistically

as is lithography, its fidelity to detail, as a result of photography, and its comparative cheapness have brought it into more general use.

5. Zinc and copper etching.—Like half-tones, zinc and copper etchings are printed from relief plates, and therefore may be inserted in the text as “text-figures.” Unlike half-tones, however, they do not require so highly finished a paper for printing. Any drawing or print having black lines or dots on a white background, without any wash or middle shades, may be reproduced by this process.

The drawing or print is photographed on a sensitized zinc or copper plate which is treated so as to make the lines of the picture impervious to acid, after which the plate is etched sufficiently to make them of the height required for printing. Zinc is ordinarily used for this purpose, but copper, being of a denser, harder texture, gives better results from very fine drawings. The plate is then mounted on wood or metal, type-high, and may be inserted in the page of type at any point desired (see p. 183).

In preparing copy for etchings, care should be taken that the ink is a dead black. Winsor & Newton’s or Higgins’ india ink should be used, and always in sufficient quantity to avoid gray or brown lines or dots, which are likely either to be lost or to appear as if broken, in etching.

6. Wax-engravings.—This process is used principally in the reproduction of maps and geometrical figures.

A copper plate is prepared by being first blackened and then coated with a thin layer of wax, on which the copy is transferred either by photography or by drawing directly on the wax. The outlines are gone over with an engraving tool which cuts a channel down to the surface of the copper plate, representing the lines of the copy. The lettering is put in by pressing ordinary type into the wax. This wax-covered plate forms the matrix for the molding of a copper shell by electrolysis, the shell being backed up to the required thickness with metal.

This process is superior to etching in the case of maps and similar subjects, since a cleaner, sharper printing plate is possible. Copy should be prepared in black and white, so that it may easily be photographed on the wax. Care, however, is not so necessary in making lines as they are to appear, as it is in drawings for etching, inasmuch as the engraver can easily correct any irregularities of outline in the copy. The essential parts of the drawing, however, should be clearly represented.

7. General suggestions.—In sending drawings and photographs by mail, it is advisable that they be unmounted. If they are to be arranged in groups which cannot be designated by serial numbers, the outlines may be roughly traced on sheets of paper, and such charts may be forwarded with the separate drawings or photographs. In writing on the backs of unmounted photographs, care should be used not to press hard enough to show marks on the face, as such marks reproduce in

photographing. Etchings and half-tones on the same plate should be avoided if possible.

Drawings for any form of photographic reproduction should be made at least half as large again as they are intended to appear in the finished illustration. Reduction by photography permits refinement of line and fine shading without excessive care in making the original. Enlargement of either photographs or drawings is not advisable, as the camera thereby exaggerates every imperfection and roughness in the original.

CHAPTER X

STAGES THROUGH WHICH A BOOK PASSES IN THE MAKING

1. Proofs and proofreading.—When all preliminary questions have been settled, such as the editing and preparation of the manuscript for the printer, the size of type to be used, the length of the type-line, etc., the next stage on which the book enters is the composition, or setting-up of the type. As this proceeds, type is placed in a "galley"—a long metal tray usually about 2 feet long and varying in width. As each galley is filled, a proof is taken—"pulled" is the printer's term—and is then given to the proofreader, who corrects it (see "Proofreader's Marks," p. 179) from the copy, which is read to him by a "copyholder." Since this is a process which in most cases should be repeated by the author himself, it may well be explained at some length here.

The "copyholder" is seated at the side of the proofreader, and on her careful and correct reading of every word in the copy, her clear enunciation, and her accurate indication of the presence of italic, of unusual capitalization, of paragraphs, of any deviation from the general standards, etc., very much depends. Copyholders and proofreaders frequently agree on a series of signals to take the place of oral statement of the fact that italic or caps are indicated in the copy. Thus one tap on the table

with the pencil coincidently with the utterance of a word may serve to indicate that such word is italicized in the manuscript, and the practice enables the copyholder to continue the reading without a break, and tends to distract the attention of the proofreader less than would the necessary statement in words.

The proof bearing the proofreader's marks is taken to a printer who makes the corrections indicated, and a corrected proof is then "pulled," which, together with the original marked proof, is taken to a reviser who sees that all the corrections indicated have been made. This proof is termed a "revised proof." These proceedings are repeated—sometimes several times, if the original proof is "dirty," or "foul," i.e., contains very many errors—until finally the proof is "clean," i.e., free from errors, and this clean proof is then sent to the author, accompanied by the original "copy" or manuscript.

The author makes any corrections and changes he sees fit by marking them *in the margin* of the proof, indicating in the type-line where the correction is desired, and returns it to the publisher for these corrections or changes to be made. The practice of having the copy read to the author by a "copyholder" at the time he reads the proof is strongly recommended. He should read the proofs with the idea in mind that some of the peculiarities of the original copy have been overlooked or misunderstood, or that some passage or sentence has been misplaced, misread, or even omitted. However clearly he may think he has his original work in mind, the

author can never be sure that he is safe in these particulars unless he follows this plan.

It is better to correct proofs with ink than with pencil, since pencil marks often become too blurred in the handling which the proofs undergo by the time they reach the printer to insure their being correctly read or deciphered. If corrections are too numerous to be read clearly and easily, the whole passage should be rewritten. Corrections and alterations should be marked on the proof only, and never on the copy.

If it is found necessary to change or add a word or phrase, an effort should be made to substitute new matter equal in length to that deleted, or to add matter which will fill one or more complete lines. The addition of an extra word in a paragraph sometimes necessitates "running over" the whole paragraph, which means a rehandling of every word and a respacing of every line, in order to get the new word in. Thus a seemingly trifling addition often proves to be a costly "alteration" (see sec. 2), requiring an expenditure of much time on the part of the printer at the expense of the author.

Corrections and changes made in proofs should be made by means of the recognized marks and signs used by proofreaders and understood by printers. On the following page a facsimile of the several marks is given, and these should be carefully studied before an attempt is made to correct proofs.

To indicate that a letter or syllable shall be carried from the end of a line to the beginning of the next, or

PROOFREADER'S MARKS

∂	Dele, or delete: take it out.
9	Letter r versed—turn.
#	Put in [^] space.
○	Close up—no space.
va	Bad [^] spacing; space [^] more [^] evenly.
wf	Wrong font: character of wrong size or style.
tr	Transpo ^o e.
¶	Make a new paragraph.
□	Indent; or, put in an em-quad space.
└	Carry to the left.
┐	Carry to the right.
└	Elevate.
└	Depress.
X	Imperfect type—correct.
↓	Space shows [^] between words—push down.
≡	<u>Straighten</u> crooked line.
	Straighten alignment.
stat	Restore or retain words crossed out.
⌒	Print (æ, fi, etc.) as a ligature.
out-recopy	Words are omitted from, or in, copy.
?	Query to author: <u>Is this correct?</u>
cap	Put in <u>capitals</u> .
sc	Put in <u>SMALL CAPITALS</u> .
lc	Put in <u>LOWER CASE</u> .
rom	Put in <u>roman</u> type.
ital	Put in <u>italic</u> type.
bf	Put in <u>bold face</u> type.

that one or more words shall be transposed from one position in the sentence to another, such letter, syllable, word, or words should be inclosed in a ring and a line should then be drawn from the ring to the position to which the transposition should be made.

In case a correction or change cannot be designated with certainty or clearness by any of the above-described marks or signs, it is better to write a brief direction to the printer on the margin of the proof: "Transpose this paragraph to the point marked A on galley 9"; "Insert new matter here."

2. **Alterations.**—It should be borne in mind that after matter has been put in type all changes from the original copy are charged for as "alterations." The necessity for many changes of this sort may be avoided if the author will exercise a little care to decide *in advance* what he wishes done, and will mark his copy accordingly. Lack of sufficient thought at the right time is responsible for many later changes which would be avoided by a careful writer and which prove highly expensive.

An additional reason for care and decision at the right time—more potent than that of expense—is that eleventh-hour additions or changes are often made in such a manner as to be out of harmony with the context, or inconsistent, in matters of style, with the rest of the work, and, when too late, arise to plague the author, the publisher, the proofreader, and the reading public.

A good exhortation with which to end this section is: Do not let your manuscript go to the printer until you

have written every word just as you wish it in type, and until matters of capitalization, punctuation, paragraphing, etc., have been brought into consistency and uniformity throughout. And set your face steadfastly against changes in the proof which are not essential to correctness of statement or to consistency of style.

3. Corrections in proof.—If the proofreader sees occasion to question the accuracy of a statement, or suspects an error on the part of the author, which it is not his province to correct or change, he will mark a query (?) on the margin of the line in question. Authors too often ignore these queries. They are meant in good faith to call attention to the word or passage indicated and should be replied to by the author on the galley proof, being marked "O.K." if no change is desired, or corrected if any correction is needed. Do not write a message on the subject but simply your decision. All the proofreader wishes to know is whether the word or passage is correct, or whether a change is desired.

Marks or queries made by the proofreader should never merely be erased by the author. If for any reason the author does not agree with the mark, he should draw a line through it, substituting his own mark for it. If such queries or marks are erased, the proofreader is likely to repeat them at a later stage, or even to make a correction on his own responsibility which may not be desired. This can be obviated if the author will pay attention to all such marks as they are encountered *on the galley proofs*.

Do not draw a line around corrections made in the margin, for printers are trained to regard such a mark as indicating that the matter so inclosed is not to be set up.

The galley proofs bearing the author's changes and alterations are then returned to the printer along with the original manuscript, and the type is corrected in accordance with these new marks. If for any reason the author wishes to see another galley proof, he should indorse the first set: "Send revise."

4. **Illustrations.**—At the time of returning the galley proofs all proofs of illustrations should also be returned with their appropriate legends written below, and each one numbered, its approximate position in the text being marked in the margin of the galley proof thus: "Insert cut No. 1 here." Cuts or charts which "run in" with the text, i.e., which do not occupy a full page, cannot always be placed exactly where indicated, since there may not be room between that point and the foot of the page. Some latitude and discretion must therefore always be allowed to the printer—in this case the "make-up man," as he is called. A failure to indicate the approximate position on the galley proof, however, will often result in an expensive rehandling of the paged matter, if the position accorded the cut by the make-up man turns out to be undesirable; and an author will frequently save a charge for "alterations" by following the foregoing directions carefully.

Full-page illustrations are known either as "text-

figures" or as "inserts." Text-figures are those illustrations which are printed on the same paper as is the text-matter (see chap. viii, p. 152) and these may or may not carry a running-head and folio, although the page is of course counted in the sequence, just as if it bore a folio. Inserts are those illustrations which do not permit of being printed on the paper used for the rest of the book, or which, being too large for a page the size of the book, require folding. They are not counted in the page numbering.

For text-figures the directions on the galley proofs should be the same as for ordinary figures or cuts: "Insert cut No. 10 here."

For inserts the directions are better given when the *page-proofs* are returned, and they should be indorsed on the proof of the insert itself thus: "To face page oo."

For full details regarding the various kinds of illustrations, see pp. 168-75.

5. Running-heads.—When the book reaches the stage where it is ready to be made up into pages, the first step necessary is to determine the form of what is known as the "running-heads." These are the lines which run at the top of the page and carry the "folio" or page number at their outer edge. Running-heads usually consist of the main title of the work on the left-hand page (verso) and of the title of the chapter or other subdivision on the right (recto). This practice may of course be varied to suit different circumstances.

The preparation of the running-heads is often under-

taken by the publisher without consultation with the author. But if for any reason the author wishes to prepare his own running-heads (and this, especially in technical work, is often highly desirable), previous consultation with the publisher will be necessary. It is of course axiomatic that only a given number of letters and spaces can be put into a line of a given length. The questions of what size or kind of type is appropriate to be used for running-heads, and of the maximum number of letters and spaces available in each case are for the publisher to settle. Having this information, the author frequently finds that he is called on to make use of considerable ingenuity to reduce the language of a long title to a satisfactory paraphrase within the typographical limits of the space at his disposal. Thus if such a title as: "Stage Decoration and the Unity of Place in France in the Seventeenth Century" were encountered, and a maximum of 46 letters and spaces were available for the running-head, it would be necessary to reduce the matter to: "Seventeenth-Century Stage Decoration in France," thus expressing the salient points of the title in a few words. Too often this work is not intelligently or effectively done, and enough is not expressed in the running-head to give a clear idea of the subject treated.

6. Drop-folio.—There is of course the alternative of having no running-head at all. In this case the folio or page number is usually placed at the foot of the page, in the center of the line, and is then termed "drop-folio."

The position of the drop-folio is sometimes varied; it may be placed at the extreme right or left of the line, being then usually preceded or followed by a single bracket, thus: 96] if at the left; [97 if at the right.

7. Page-proofs.—All preliminary questions having been settled, the type is next “made up” into pages, and a “page-proof” is sent to the author, accompanied by the marked galley proofs. At this stage it is dangerous and expensive to make any further changes or additions. The addition or deletion of a single line may mean that every following page may have to be made over to the end of the chapter, since every page must be of exactly the same length as every other page. On the other hand, the page-proofs should be read carefully by the author to see (1) that the appropriate running-heads and folios are in position, (2) that no lines are transposed or omitted, especially at the top or at the foot of pages, (3) that footnotes are in place on their appropriate pages, (4) that alterations indicated on galley proofs have been correctly made, (5) that letters or punctuation marks have not been dropped from the ends of lines.

If no revised page-proofs are desired, this is ordinarily the last the author sees of his work before it is printed. He marks the page-proofs “O.K.,” or “O.K. with corrections,” or “O.K. with alterations,” as the case may be, and returns them, *along with the galley proofs*, to the printer.

8. Index.—Meanwhile the author should be preparing the index (see chap. viii, p. 162). For this purpose two

or more sets of page-proofs are usually sent, one of which is to be retained for index-making, the other being returned as above directed. All marks, corrections, or changes made on the set returned to the printer should be made also on the set retained for index-making. The index should not be made until all changes in the pages necessitating a "making over" have actually been made and a proof showing the changes is in the author's hands.

9. Binding.—If the author has seen that each page is properly numbered in the proofs, that all illustrations are in place, or, if inserts, that the page each is to face has been duly indicated, his labors are ended. The responsibility of seeing that the pages are printed in their right sequence and that they and the illustrations are duly bound in their proper order rests on the printer and the binder.

Before binding actually takes place it is sometimes the custom to show the author an unbound set of the sheets folded and placed in their sequence, with the "inserts" in their places, so that the binder may be sure he has made no mistake in their relative positions, but except in rare cases this is unnecessary.

"Publication" and "copyrighting" (see chap. xii, pp. 205-10) will follow, and the completed book is then "on the market."

CHAPTER XI

TYPOGRAPHICAL PRACTICES AND TERMS

Most of the technical terms employed by printers which it concerns the author to know are enumerated in the chapter "Hints on the Preparation of Manuscript for the Printer" (see p. 151). A few details remain to be mentioned, a knowledge of which is not essential but may on occasion prove useful.

1. **Size of types.**—Type is measured by "points," the different sizes of type containing a certain number of "points" in their vertical measurement. A "point" is one seventy-second of an inch, and type is spoken of as being 10-point or 12-point type, meaning $10/72$, $12/72$ of an inch in size. This measurement does not apply to the "face," i.e., to that part of the type forming the letter or character which appears on the printed page, but to the "body" or entire piece of metal or wood on which the face of the type (the letter or character) is cut. It often happens that a 12-point "face" is smaller than a 10-point "face," but in that case the base has what is called a "shoulder" representing the measurement by which the size is designated.

The basis of type measurement is the size formerly known as "pica." This is a type whose vertical measurement is 12 points; and for purposes of measurement a pica is 12 points square. It is $\frac{1}{6}$ of an inch in length or

breadth. The length of a type-line is expressed in picas by a printer. Thus on the basis of 72 points to the inch, as above stated, and a pica being 12 points, or $\frac{1}{6}$ of an inch, a type-line of 3 inches in length is spoken of by a printer as being 18 picas. The length of the line is called the "measure" by the printer, and the phrase: "The measure is 18 picas" means the type-line is 3 inches in length. This whole subject is of interest to the author only in enabling him to select the type for his text-matter, or to determine how much matter in a given size of type will go in a given space. Both of these subjects are better referred to the publisher, who, in addition to furnishing an estimate of space more accurate than the author himself can make, will give intelligent advice as to the size of type best adapted to the book in question.

Before the adoption of the "point system," the different sizes of type were known by names arbitrarily applied, and printers still occasionally use some of these terms when speaking of the more commonly used sizes of type. Following are illustrations of the various sizes of type in ordinary use in book work, with their respective new and old names:

5-point type, or PEARL, measures approximately 14 lines to the inch.

6-point type, or NONPAREIL, measures 12 lines to the inch. It is just one-half of the pica in vertical measurement.

7-point type, or MINION, measures approximately 10 lines to the inch. It is not in very common use.

8-point type, or BREVIER, measures 9 lines to the inch. It is a favorite type, and is in more common use than any of the smaller sizes.

9-point type, or **BOURGEOIS**, measures 8 lines to the inch. The name is pronounced as if spelled *boorjoyce*.

10-point type, or **LONG PRIMER**, measures approximately 7 lines to the inch. It is a favorite size for books into which it is desired to compress as much matter as possible within a limited space.

11-point type, or **SMALL PICA**, measures approximately $6\frac{1}{2}$ lines to the inch. It is a size very frequently used in book work.

12-point type, or **PICA**, measures 6 lines to the inch. It is the largest size commonly used in book work.

The sizes of type in most common use in books are 9 point, 10 point, 11 point, or 12 point for the text; 6 point, 7 point, or 8 point for footnotes; 8 point, 9 point, or 10 point for poetry or "reduced matter" (see p. 159); and 6 point, 7 point, or 8 point for the index.

2. Type measurement.—Table I (p. 190) states the approximate, average number of words of leaded matter to the average type-page in a book whose size is known as octavo (8vo; see p. 195), the average size of whose type-page is $4\frac{1}{8}$ by 7 inches.

Table II (p. 191) shows the average number of words to the square inch of type, and is useful in deciding on the size of the type-page and the size of type in which to set a manuscript, the number of words in which is known.

By a resort to either of these tables and by observing the following details, an author may form an idea of the number of pages his book will make in any given size of type. Allowing 2 pages for the half-title (see p. 152) (the reverse side being blank), 1 page for the title-page, 1 for the copyright page, 2 pages for the dedication if any (the reverse being blank), 2 (or a multiple of two) for the preface, 2 (or a multiple of two) for the table of

TABLE I

Size of Type	Number of Lines to the Page	Number of Words to the Line	Number of Words to the Page
6-point	60	17	1,020
8 "	48	13½	648
9 "	44	13	572
10 "	40	12	480
11 "	37	11½	420
12 "	36	10	360

contents, all of which are termed preliminary matter, the text may be estimated on the basis of the tables given above, but it must be borne in mind that the first page in each chapter is shorter than the standard page, since there is what is termed a "sink" or blank space above each chapter title. For each chapter-ending half a page should be added as a measure of safety, since a chapter rarely ends a full page. If half-titles (see p. 152)

TABLE II
NUMBER OF WORDS TO THE SQUARE INCH IN TYPE

SQUARE INCHES	SIZES OF TYPE, SOLID ¹							
	5-Pt.	6-Pt.	7-Pt.	8-Pt.	9-Pt.	10-Pt.	11-Pt.	12-Pt.
1.....	60	47	38	32	28	21	17	14
2.....	138	94	76	64	56	42	34	28
4.....	276	188	152	128	112	84	68	56
6.....	414	282	228	192	168	126	102	84
8.....	552	376	304	256	224	168	136	112
10.....	690	470	380	320	280	210	170	140
12.....	828	564	456	384	336	252	204	168
14.....	966	658	532	448	392	294	238	196
16.....	1,104	752	608	512	448	336	272	224
18.....	1,242	846	684	576	504	378	306	252
20.....	1,380	940	760	640	560	420	340	280
22.....	1,518	1,034	836	704	616	462	374	308
24.....	1,656	1,128	912	768	672	504	408	336
26.....	1,794	1,222	988	832	728	546	442	364
28.....	1,938	1,346	1,064	896	784	588	476	392
30.....	2,070	1,410	1,140	960	840	630	510	420
32.....	2,208	1,504	1,216	1,024	896	672	544	448
34.....	2,346	1,598	1,292	1,088	952	714	578	476
36.....	2,484	1,692	1,368	1,152	1,008	756	612	504

SQUARE INCHES	SIZES OF TYPE LEADED WITH 2-PT. LEADS ¹							
	5-Pt.	6-Pt.	7-Pt.	8-Pt.	9-Pt.	10-Pt.	11-Pt.	12-Pt.
1.....	50	34	27	23	21	16	14	11
2.....	100	68	54	46	42	32	28	22
4.....	200	136	108	92	84	64	56	44
6.....	300	204	162	138	126	96	84	66
8.....	400	272	216	184	168	128	112	88
10.....	500	340	270	230	210	160	140	110
12.....	600	408	324	276	252	192	168	132
14.....	700	476	378	322	294	224	196	154
16.....	800	544	432	368	336	256	224	176
18.....	900	612	486	414	378	288	252	198
20.....	1,000	680	540	460	420	320	280	220
22.....	1,100	784	604	506	462	352	308	242
24.....	1,200	816	648	552	504	384	336	264
26.....	1,300	884	702	598	546	416	364	286
28.....	1,400	952	756	644	588	448	392	308
30.....	1,500	1,020	810	690	630	480	420	330
32.....	1,600	1,088	864	736	672	512	448	352
34.....	1,700	1,156	918	782	714	544	476	374
36.....	1,800	1,224	972	828	756	576	504	396

¹For the meaning of the terms "solid" and "leaded," see p. 197.

are used in the body of the book, 2 additional pages for each must be counted. To this total must, of course, be added the illustrations, counted as full or fractional pages, as the case may be.

The cost of composition calculated by the page varies in inverse ratio to the size of the type used, but this is of course largely because of the fact that the smaller the type the more there is of printed matter on the page.

3. **Machine composition.**—Monotype composition is that which is done on the monotype machine—named *Lanston* after the patentee—a composing-machine on which, by touching a keyboard, perforations are made in strips of paper, which then are transferred to a second machine, where the matrices to which the perforations correspond are brought in contact with molten type-metal, the type characters being cast separately and arranged automatically on a galley in “justified” lines. The advantage of this machine lies in the fact that a correction can be made by changing a single letter or word instead of resetting an entire line, as is necessary on the linotype, where the line is in a single “slug” or solid piece of metal.

Linotype composition is that which is done on the linotype machine—named *Mergenthaler* after its inventor—a composing-machine on which, by touching a keyboard, the matrices from which the characters are cast arrange themselves automatically in a line in a receptacle which is then brought in contact, on the same machine, with molten type-metal, from which

the entire line is then cast in one piece or strip, termed a "slug." The advantage of this machine consists in the fact that the process of "setting" and casting is confined to one operation on the same machine. Composition is therefore speedier than on the monotype, which requires two machines. The disadvantages may be said to be that the single slug which constitutes the line is liable to cool unevenly, with the result that some of the letters in the line may be higher than others. This results in their presenting a blacker appearance on the printed page, with a consequent irregular effect which mars the general results. Or, if the matrices become worn, individual letters appear "out of alignment," that is, above or below the level of the others. Another disadvantage lies in the fact that in order to correct an error the entire slug has to be reset, with the consequent possibility of a new mistake being made, again necessitating a resetting of the line.

In most offices, all the composition on a book will be done on one or the other of the machines named above, except the composition of the half-title and the title-page. If the use of some fancy or "job" type is desired for chapter titles, or subheads, an additional expense is incurred, since these have to be set by hand, and constitute an operation distinct from the continuous work of the operator of the machine.

4. Plates.—Books are printed either directly from the type or from "plates." These are reproductions of the type-page, in one solid sheet of metal, and are

known either as "electrotypes" or as "stereotypes." Stereotypes are made by pouring molten type-metal into a mold containing the "matrix" or reverse impression of the type-page, which results in a reproduction of the type-face of the page. The "matrix" consists of several layers of thick paper pressed together and dried by steam, and then applied under great pressure to the type-matter to be "plated." Of course the impression on the matrix is the reverse of the face of the type, but when, in turn, metal is poured over the matrix, the result is the reverse of the matrix—i.e., the type-face reproduced. The ordinary stereotype will print from 40,000 to 60,000 impressions without wearing out. Several plates can of course be made from the same matrix.

Electrotypes are produced by depositing, by electrolysis, a thin copper shell upon a wax impression of the type-page. This shell is then backed up with lead to the required height for printing. The copper covering on the face of the plate adds to its durability and hardness, and consequently to the number of impressions that can be taken from it before it wears out—usually many more than from the type-metal cast in the type-setting machines. The ordinary electrototype can be used for more than 100,000 impressions before wearing out. In addition to the greater number of impressions which can be taken from them, the chief advantage of electrotypes over stereotypes lies in the fact of their greater strength. If, after they have been made, any correc-

tions are found to be desirable, the plates can be cut and corrections can be soldered in without, in most cases, impairing the strength of the plates. Corrections of this sort sometimes extend to the substitution of several lines of new matter, while they may, on the other hand, equally well be confined to single words or even letters. This proceeding is somewhat costly, however, since in addition to the cost of electrotyping the new material, an item of fifteen cents for each cut in the plate is the usual charge made.

The general advantage of plates lies in the fact that it is cheaper, because of the comparatively small cost of the metal used, to store them for future impressions and editions of the work than it is to store all the metal which is contained in the original type. Comparatively few books are now printed from the type—plates being usually made first. After the plates are cast, the metal in the type is then melted and is used afresh for composition on the type-setting machine (see p. 192).

5. Forms.—The word “form,” as used by printers, is applied to the eight, sixteen, or thirty-two pages which are printed at one impression. One page of type, if “locked up” alone for printing—such as a letter-head or card—is also spoken of as a “form.” Book forms are always made up of a multiple of four. Books are known as “folio,” “quarto,” “octavo,” “duodecimo” or “12mo,” “16mo,” “32mo,” etc. These terms originated in the fact that when books were first printed on the hand press, the size of paper used was almost

invariably 20×24 inches. These terms then had an exact significance, a "folio" meaning a book the size of whose page was the size of the sheet (20×24 in.) folded once, thus making the folded sheet consist of two leaves or four pages. In like manner a "quarto" resulted from folding the sheet twice, producing four leaves or eight pages. A third fold produced a sheet of eight leaves or sixteen pages—an "octavo"—and so on. A book spoken of as an "octavo" had, therefore, a recognized size of 6×10 inches. Nowadays, however, with the great variety of presses in use, and the equally great variety of size in sheets of paper, these terms have little meaning beyond expressing the approximate size of the book. The following represent the approximate dimensions of books under this system of nomenclature: 32mo, $4 \times 5\frac{1}{2}$ inches; 18mo, $4\frac{3}{8} \times 6\frac{1}{8}$ inches; 16mo, $4\frac{3}{4} \times 7\frac{1}{8}$ inches; 12mo, $5\frac{1}{4} \times 7\frac{3}{4}$ inches; crown 8vo, $5\frac{1}{2} \times 8$ inches; 8vo, 6×9 inches; royal 8vo, $6\frac{3}{4} \times 9\frac{1}{2}$ inches; 4to, 10×12 inches; folio, 13×15 inches. Special sizes—such as small 4to, square 8vo, square 16mo, etc.—are modifications of the sizes named above. The figures here given refer, in all cases, to the external measurements of the cover. The type-page is of course considerably smaller.

6. Errata.—After a book is plated or printed, it sometimes happens that errors are found to exist in the text, etc. If it is impossible or undesirable to correct the plates, this situation is met by printing the list of errors on a separate sheet—preferably a full-page size---

and inserting it between the "preliminary matter" (see p. 152) and the first page of the text. The page should be headed "Errata," and each error discovered, with its appropriate correction, should be indicated in a separate line, thus:

Page 81, line three: *for* "judgement" *read* "judgment."

Page 94, line seven: *for* "seems" *read* "seemed."

Page 99, Table III, third column, fourth line from bottom: *for* "2,061" *read* "2,601."

7. Leaded and solid matter.—Ordinary reading-matter is "leaded," i.e., between each two lines of type is inserted a thin metal strip, usually 2 "points" (see p. 187, "Sizes of Types") in thickness. Large type—usually any size larger than 12-point type—needs thicker leads; very small type, i.e., from 6-point down, may take thinner leads, usually 1 point in thickness. When directions are given to a printer to "insert leads," he will, without further instructions, understand 2-point leads to be meant. If it is desired to determine whether a given type-page is leaded or not, select a couple of lines where the tail of a *p* or a *g* in the upper line meets the head or upper portion of an *h* or an *l* in the line below. If no appreciable white space remains between, the type is "solid," i.e., without leads. (The matter on this page is leaded.)

This word "solid" is frequently used by the uninformed in place of the direction to "run in" into one paragraph matter which has been written in separate paragraphs, and misunderstandings often result from

this mistaken use of the term. "Solid" never means anything but the absence of leads between the lines.

8. Tabular matter.—Tables are expensive to set up in any event, but they are frequently made more expensive than is necessary, through the want of forethought or through ignorance on the part of the author. A table should always be so compiled as to fit the type-page of the book. If it is not convenient to set it across the page, it can be set "broadside," that is, with the page turned so that the long sides of the page are made the head and foot, respectively, of the table. If, as frequently happens, a table is too large to permit of being set up to fit the page in either of these two ways, it is necessary to make of it an "insert," that is, it is set up and printed on a larger sheet, and when the book is bound the insert is "tipped in," i.e., fastened in between the book pages and folded to fit the size of the book. Not only is this awkward, necessitating unfolding, before the table can be examined, but it is expensive. A little care in compiling the table will often result in materially reducing its size—either by condensing and combining several columns, or, if necessary, making two or more separate tables out of the material.

The process of determining the size of type in which a table should be set to make it fit the page in either of the manners described is termed "casting up," from the fact that considerable calculation is needed to allow for the "rules," leads, columns of figures, and the necessary space on each side.

A table should have a main head, consisting of its number, by which it is known and referred to in the text: "TABLE IX," followed by a subhead, consisting of a brief explanation of the purpose of the table (after the order of a chapter title). The headings of the columns in the table are known as "box-heads," while the left-hand or first column, upon which the remainder of the table is usually dependent, is known as the "stub."

In the case of footnotes to tables, it is better to use symbols (*, †, ‡, etc.), rather than numerals, as reference figures (see p. 161). Since the table itself usually consists largely of figures, a reference figure, even when "superior" (i.e., placed above the line), tends to confusion which the use of symbols will avoid.

CHAPTER XII

MISCELLANEOUS INFORMATION

1. Seeking a publisher.—An author who has to seek a publisher for his work should endeavor to exercise some discrimination and judgment in the selection of the house to which he submits his copy. A religious work should not be submitted to a house whose main business is the publication of novels. This apparently obvious fact would, if observed in practice, save a good deal of disappointment. Indeed, many reputable publishers decline perfectly meritorious books because not *available* for their special line of business. In other words, a firm engaged in publishing educational works would almost certainly decline a novel, although in the hands of some other publisher the book might sell through several editions and prove highly successful.

The manuscript should be accompanied by a letter containing a concise statement of the scope of the work, the nature of the presentation, and the conclusions reached. Authors should beware of incorporating in such letter any argument in favor of the acceptance of the work. The publishing house will decide for itself as to the merits of the material.

2. Publication.—An author either may publish a book himself, or arrange with a publisher to do so. The advantage of the latter course lies in the fact that

the book will bear on its title-page the "imprint" of the publishing firm, which at once tends to give it a standing, and further in the fact that the experience and facilities of a publishing firm insure more or less of a market for the book, a result which the author, by his own efforts, can obtain only at great expense. The arrangements open to an author for whom a book is published by a firm of publishers are various: (1) the publisher buys the manuscript outright from the author, pays all expenses of publication, and takes all the profits; (2) the author pays all expense of printing, advertising, etc., in which case the publisher accounts to him for all copies sold, retaining a commission on the proceeds of sales; (3) the expense is divided between the author and the publisher, to the extent of the author paying all the cost of printing, binding, etc., but retaining the copyright in his own name, and receiving a royalty for his copyright and a further royalty for the use of his plates (see p. 193), of which he retains the ownership; (4) the publisher pays all expenses, taking the copyright in his own name, and paying a royalty on each copy sold. The amount of the royalty varies greatly, of course, the character of the work, the reputation of the author, and various other considerations entering into the question. It is usually on a percentage basis, however, and this may be calculated on the "list price," or retail price, or on the gross or the net receipts from the sales. Each case depends on its own circumstances. The royalty plan in one or other of its

forms is perhaps the most usual, and is generally the most satisfactory to both parties. Any or all of the details mentioned may, of course, be varied by contract, and no attempt is made here to give more than a mere outline of the arrangements which an author may make in any given case.

Whatever the basis of the contract between the author and publisher, it is a wise plan to obtain from the publisher an "estimate" of the number of pages which the book will make. This will serve as a convenient check on the publisher; on the other hand, it tends to give the author a clearer idea of the typographical treatment that is proposed. Frequently it is desirable that specimen pages be set up in order to settle difficult questions of arrangement, or minor questions of the character of type to be used. The author will then clearly understand the sizes of type planned for the various parts of the work, and at this stage he will be free to express his preferences, thus avoiding disappointment or expensive changes, when the work is set up.

The rights of translation and dramatization are, of course, a subject for agreement between author and publisher. In the absence of any agreement to the contrary, the law vests these rights in the owner of the copyright (see pp. 205 ff.).

One of the details of publication is the preparation of a circular descriptive of the book, bearing the name of the publisher of the book, and sent out by him to the trade and to individuals. A great deal depends on the

careful preparation of such a circular. It must avoid mere bombastic praise of the book. It must appeal to the prospective reader of the book by pointing out the features which should commend the work to the reader; and when it covers a subject or field on which other books have already been written, it should briefly show the relation which the work bears to those already on the market, and to the subject in general. While the author may not possess the technical knack of wording such a circular in its finished form, it is often of very great advantage that he furnish his publisher, to boil down, remodel, and otherwise adapt to practical use, the material of which, presumably, the author has a better knowledge than the publisher.

The extent to which and the manner in which the book shall be advertised is of course the subject of arrangement.

3. Paper.—An immense variety of paper is available for bookmaking. When an unusually fine or expensive paper is desirable, it is best to consult the printing house or publisher. In cases in which the author pays for a certain number of copies of his book, a specimen of the paper agreed upon should be attached to the contract to avoid misunderstanding.

One thing to be borne in mind by the author is that when his book includes illustrations of any character other than zinc etchings (line drawings), they cannot be printed on a rough surface, and if the text-matter of the book is to be printed on rough stock, illustrations will be "inserts" (see pp. 152, 182-83).

4. Binding.—Available bindings are of an infinite variety, and are best selected in consultation with the printing or publishing house. A book may be bound in (1) paper, of any thickness up to cardboard; (2) paper boards—usually strawboards with a paper covering pasted on, such as is frequently used for schoolbooks; (3) buckram, a coarse cotton or linen stiffened with glue; (4) cloth, of which there is a wide variety of qualities; (5) roan, made from sheepskin; (6) calf, the customary binding for law books; (7) russia, a smooth, odorous calf-leather, considered proof against mold and insects; (8) morocco, made from goatskin; (9) parchment; (10) vellum.

The character of the binding, the color of it, the style of type used on the cover should all be taken into account and should bear some relation to the character of the book. A work on burial customs, for instance, would be inappropriately bound in a bright red. The author should in every case avail himself of the advice which experience and understanding of the conditions enable the publisher to give. Poor judgment on the part of an inexperienced author will sometimes be found to be a subtle cause for a book's lack of success.

A book should never be hurried through the bindery, and no eagerness on the part of the author to see his finished work should be allowed to interfere with the "ripening" of the binding process. If a book is rushed through the binding stage, it comes out "green," i.e., likely to warp and fade in a short time. A few days of

extra time allowed to the binder will add much to the life and appearance of the book.

The term "backbone" is applied to the back of the book, i.e., that part which is exposed when the book stands on the shelf. The backbone usually bears the title, followed by the author's name, and, at the foot, the name of the publisher. Or, in the case of a thin book, nothing may be printed on the backbone, and the title, with the author's name below it, may be printed on the cover. On bindings of the grade of cloth and upward, the stamping or printing is usually done with letters cut in brass and heated at the time the stamping is done. Ordinary type would give way under the pressure necessary.

5. What may be copyrighted.—The following list specifies the classes of works capable of being copyrighted and indicates the blank form necessary in each case. These forms can be obtained on application to the Register of Copyrights, Washington, D.C.

- a) *Books* printed from type, or from plates made in the United States from type set within the limits of the United States: (a) written by a citizen or resident of the United States (Form A¹); (b) written by a citizen of a foreign country, but printed in the United States (Form A¹ Foreign); (c) a new edition of a book by a citizen or resident of the United States (Form "New Ed."); (d) the American edition of a book in the English language on which *ad interim* copyright has previously been secured (Form A²); by a foreign author in a foreign language (Form A³); published abroad in the English language (*ad interim* copyright) (Form A⁴).

- b) Periodicals:* (a) single contributions to newspapers or journals (Form A³); (b) one complete issue of such periodical (Form B¹); (c) several (future) issues under one copyright (Form B²).
- c) Oral works:* lectures, sermons, or addresses (Form C).
- d) Dramas:* (a) published dramatical compositions (Form D¹); (b) unpublished dramatical compositions (Form D²); (c) published dramatico-musical compositions (Form D³).
- e) Music:* (a) published musical compositions (Form E¹); (b) unpublished musical compositions (Form E²).
- f) Maps:* published maps (Form F).
- g) Works of art:* (a) paintings, drawings, sculpture, models or designs for a work of art (Form G); (b) reproductions of works of art, not a lithograph or photo-engraving (Form H).
- h) Drawing or plastic work:* of a technical character, as distinguished from a work of art (Form I).
- i) Photographs:* (a) published for sale (Form J¹); (b) not to be published (Form J²).
- j) Prints or pictorial illustrations:* printed pictures complete in themselves and having artistic quality (Form K).

An existing copyright may be renewed for a term of 28 years on works originally entered for copyright since July 1, 1881 (Form R¹); and an existing renewal term of 14 years may be extended to 28 years on works already renewed under the old law since July 1, 1895 (Form R²).

6. How copyright is obtained.—Application is made to the Register of Copyrights, Copyright Office of the Library of Congress, Washington, D.C., setting forth: (1) the date; (2) the name and address of the claimant, with the legal name and residence of the person or company in whose name the registration is to be made (no pseudonym or fictitious name may be given); (3) the

name of the author or authors; (4) the title of the book; (5) the number of volumes (if the work consists of more than one, and if more than one is deposited at the same time); (6) the actual date of publication—the date the book is placed on sale, sold, or publicly distributed; (7) the name and post-office address of the person to whom the certificate of copyright is to be mailed. (8) A separate application and a separate fee of one dollar must be sent for every work for which copyright registration is desired, but several volumes of one work may be entered under one application and one fee. (9) Each application must be accompanied by an affidavit, executed by the person claiming copyright or by his duly authorized agent or by the “printer who has printed the work,” stating that the type-setting, printing, and binding have been done within the United States. (10) Two copies of the best edition of the work are sent with the application and are deposited in the copyright office of the Library of Congress. The foregoing regulations apply to all works which may be copyrighted (see above, sec. 5), which are “published for sale.”

In case copyright is desired on matter not published for sale, an application is made, accompanied by a fee of one dollar and by:

a) In the case of lectures or other oral addresses, or of dramatic or musical compositions, one complete manuscript or typewritten copy of the work.

b) In the case of photographs not intended for general circulation, one photographic print.

c) In the case of works of art (paintings, drawings, sculpture), or of drawings or plastic works of a scientific or technical character, one photograph or other identifying reproduction of the work.

There are 23 different forms of application for copyright, and it would be an undue encroachment on space to reproduce them here. The appropriate blank may be obtained by application to the Register of Copyrights, Washington, D.C. In the section above on "What May Be Copyrighted" (sec. 5), the designation of the proper form is given in parentheses following the enumeration. Reference to this list will enable the reader to make a request for the appropriate blank.

7. Duration of copyright.—A copyright covers a period of 28 years and may be renewed for a further period of 28 years (see p. 206).

8. Dramatization and translation.—The exclusive right of dramatization and translation of any copyrighted matter is by law vested in the "authors and their assigns" (see p. 206).

9. International copyright.—Foreign authors may obtain copyright in the United States on the same terms as native authors, except that the fee is doubled, provided that the author is a citizen or subject of a nation which permits to citizens of the United States copyright privileges on substantially the same terms as those prescribed in the United States. In cases of doubt, application for information should be made to the Register of Copyrights.

10. Notice of copyright.—On every copyrighted work a notice must appear stating the fact of copyright and giving the date (year) and the name of the proprietor of the copyright. The law requires that in case of books this notice shall be either on the title-page or on the back of the title-page (see chap. viii, p. 153). In the case of maps, photographs, works of art, pictorial illustrations, etc., this must appear “on some accessible portion . . . the margin, back, permanent base or pedestal, or . . . the substance on which such copies shall be mounted.”

11. What is infringement?—The question of what constitutes infringement in any given case is usually one for the courts to decide, the intent, the extent, and the question of injury or “damage” being elements of the question. Any mere “colorable” alteration of the copyrighted matter will not serve to avoid liability for infringement. The language of part of the copyright law on this subject makes of any of the following an act of infringement: in the case of a book: printing, publishing, dramatizing, translating, importing, or exposing for sale; in the case of maps, charts, dramatic or musical compositions, prints, cuts, engravings, photographs, chromos, and works of art: engraving, etching, working, copying, printing, publishing, dramatizing, translating, importing, or exposing for sale. Expressed in untechnical language, infringement may be described as copying, in whole or in part, the copyrighted work of another, with intent to evade the law. And this applies, not

only to the complete work, but to any part of it—just how large or how small a portion has never yet been defined with any satisfactory exactness. Therefore not even a poem from a copyrighted book of poetry may be printed without the license of the copyright owner; and this is true of anything other than the briefest quotation. It can therefore be regarded as the well-settled rule that if any considerable passage of a copyrighted work is to be made use of in a new work, the consent of the owner of the copyright must first be obtained in every case.

The penalties for infringement are numerous, and vary with the character of the work infringed upon and the nature and extent of the infringement. Enumeration of them can hardly be considered as of much moment in a work of this character. For specific information the reader is referred to the Revised Statutes of the United States (Copyright Law of 1909).

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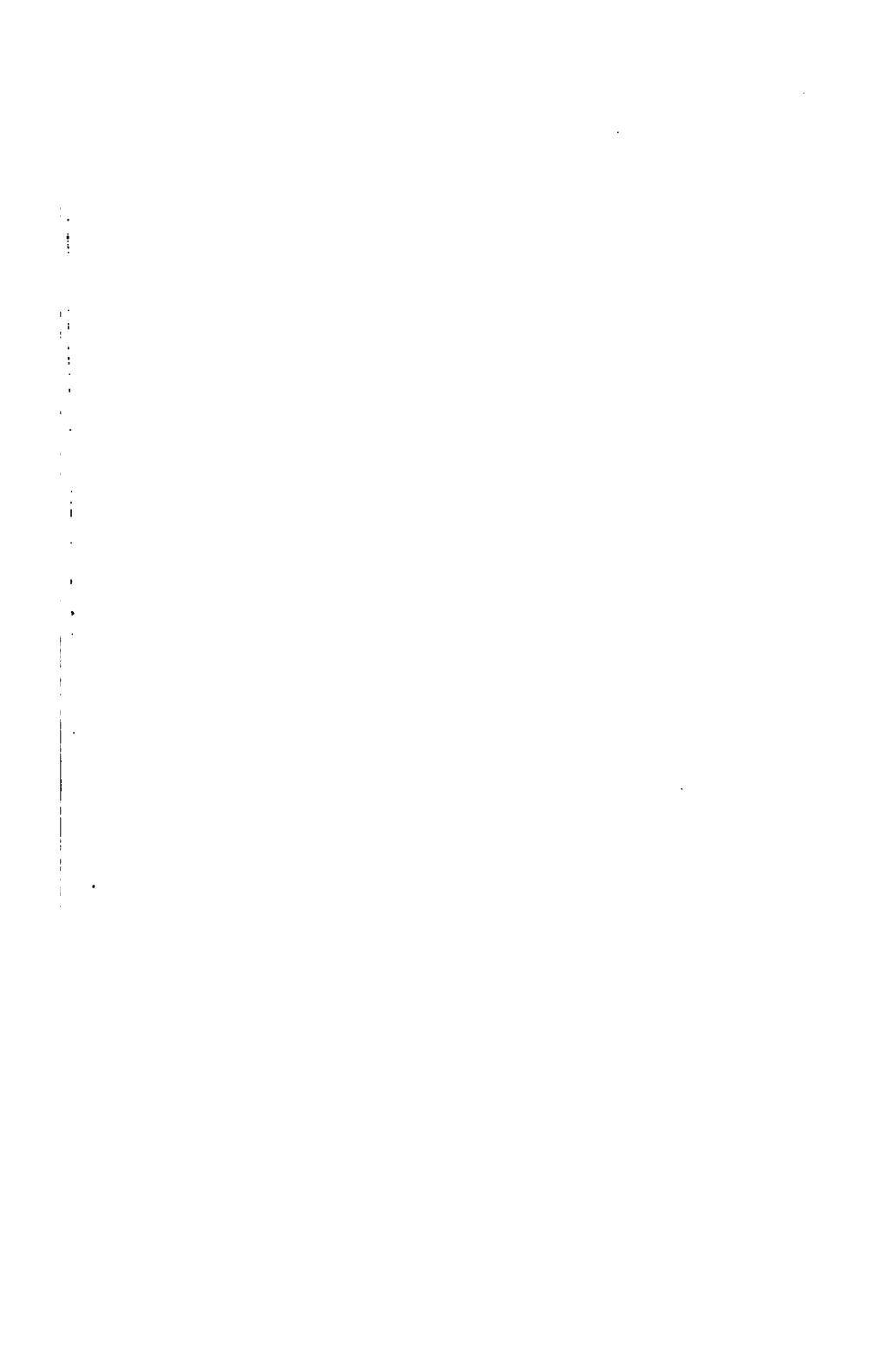
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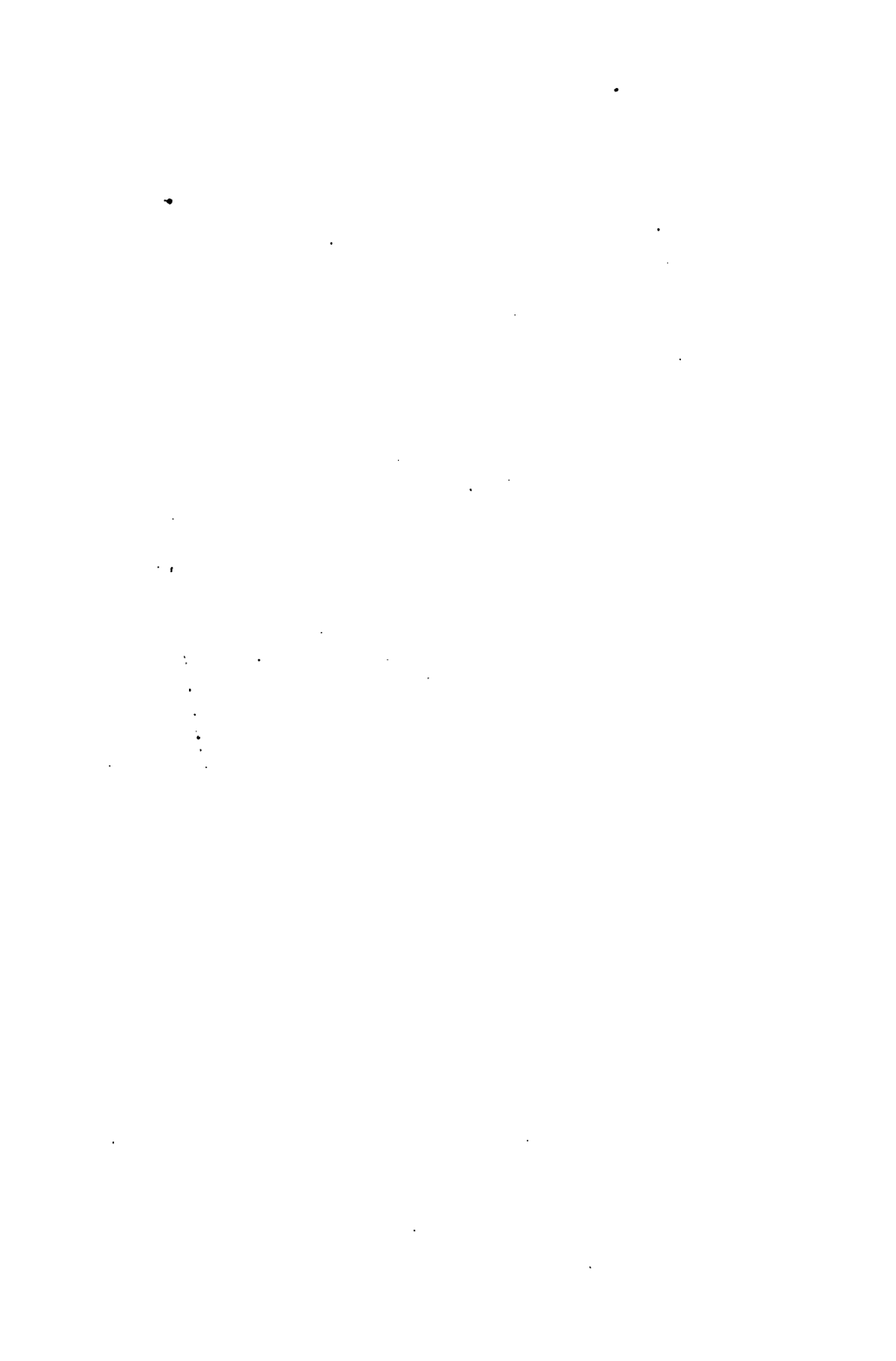
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